THE ATHENÆUM

Tournal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3309.

SATURDAY, MARCH 28, 1891.

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J. SCOTT KELTILE, Eq. F. R. G. S.—Three Lectures on the Geography
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April 7, 14, 21. Half-a-Guinea, E. EDWARD E. KLEIN, M.D. F.R. S.—Three Lectures on Racteria:
their Nature and Functions the Tyndall Lectures). On TUESDAYS,
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Frofessor DEWAR, M.A. ED. S. MARCHER, Esc.

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A. C. MACKENZIE, Esq. Mus. Doc.—Four Lectures on the Orchestra considered in Connexion with the Development of the Overture. On THURSDAYS, May 21, 23, June 4, 11. Hall-a-Güinea. Professor SILVAAVIS P. THOMPSON, D.Sc. B.A. M.R. I.—Four Lectures on the Dynamo. On SATURDAYS, April 11, 18, 25, May 2. Half-

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My Life with Stanley's Rear Guard. By Herbert Ward. (Chatto & Windus.) The Other Side of the Emin Pasha Relief Expedition. By H. R. Fox Bourne. (Same publishers.)

THE publication of Major Casati's book has been looked forward to with considerable interest, but it is to be feared that it may disappoint many of its readers, both those who look to it for a vindication of the character and conduct of the late Governor of Equatoria and also that smaller class who, not unnaturally, expect a considerable increase of our geographical knowledge from a traveller who has spent ten years in the centre of Africa. As a geographical discoverer Major Casati labours, no doubt, under exceptional disadvantages, for nearly every region which he visited had previously been traversed by such past masters in the art of exploration as Schweinfurth, Emin, and Junker, who not only surpassed him in scientific knowledge, but-what is, perhaps, equally important-understood the art of giving their information an attractive literary form. In this latter respect Major Casati does not show to great advantage. He has seen much, experienced much, and enjoyed every opportunity for familiarizing himself with the customs of such tribes as the Zandē, Mangbatu, and Wanyoro. And, indeed, he has a great deal of interest to relate, but his narrative, we regret to say, is so disjointed that the reader, unless he has the patience to piece these scraps of information painfully together, rises from a perusal of the book with a rather vague notion of what he has been perusing. The historical summaries or retrospects introduced now and then increase the bulk of the volumes without adding as much as they might do to their value, for frequently the information given is quite misleading. What

the major says, for instance, about Egypt's conquest of the Sudân is evidently derived from very impure sources, whilst the story of a King of Sennâr, who "used to eat grilled human liver when he drank his beer," might have been spared us. Equally erroneous are the assertions that Brun-Rollet was the first to ascend the White Nile, and that Tuckey only explored the Congo as far as the Yelala Falls. Inaccuracies such as these might easily have been avoided had the proof-sheets been submitted to a person better acquainted with matters African than is the author.

The maps accompanying the volumes show clearly that the author is not a practised surveyor, notwithstanding the fact that he was for a time attached to the Italian Survey Office, and went out to Africa for the special purpose of assisting Gessi in mapping the country. No latitudes whatever appear to have been observed, although they would have been most acceptable in a region the delineation of which still depends in a large measure upon a combination of itineraries. Even as they are, these maps supply some information supplementary to that to be found upon Dr. Junker's sumptuous maps. The meteorological tables for sixteen months are a creditable piece of work, but why have the results not been summarized? Fortunately such a summary has already been given in Dr. Junker's report.

And now let us turn to Major Casati's relations with Emin Pasha. Casati went out to Africa in 1879 to join Gessi, but when Gessi returned to Europe, Casati found himself dependent upon his own slender resources, until ultimately he joined Emin at Lado in 1883. Thenceforth he attached himself to the Governor of Equatoria, and from June, 1886, to January, 1888, he represented him at the court of the King of Unyoro, his duty being to keep open communications with Uganda. In this he succeeded for a while, but ultimately he roused the king's suspicion, and had a very narrow escape of his life.

Major Casati repeatedly insists upon his being Emin's "friend"; this friendship, however, has not prevented his speaking very plainly of the foibles and shortcomings of the Governor of Equatoria, who, we are given to understand, might be governor still had he listened to the advice of his Italian friend. If Emin ever reads the account furnished by Major Casati of what went on in the Equatorial Province, he may well cry out to be saved from his friends. Neither Stanley nor Jephson spoke in equally condemnatory terms of the remarkable man whose fate, only a short time ago, interested all the civilized world. Major Casati admits that Emin won some prestige by developing the resources of the country, and that, by encouraging agriculture and regulating the collection of tribute from the natives, he succeeded in filling his granaries. But all the advantages accruing from this, we are told, were lost through Emin's obstinacy and want of

Major Casati's proposals were rejected time after time. Emin refused to concentrate his forces upon Lado; he declined to escape by way of the Sobat and Fadasi, and no wonder; while by his irresolution he closed

the road through Unyoro. The seeds of the rebellion were sown as early as May, 1884, when Emin is said to have declared that on giving his black soldiers to the King of Unyoro, he and the white people with him would be allowed to pass through that country. When this became known to the Sudanese—how it became known, if Emin ever said anything of the kind, is not stated—they grew distrustful, and ultimately openly rebellious:—

"The governor, powerless to put a stop to the increasing thirst for blood and the revengeful spirit of the military tyrants, was not only compelled to sign proscriptions, but also to initiate them, and to praise murderers and shake hands with them. The remembrance of those days is frightful even now."

When Major Casati returned from Unyoro, Emin declined to send a punitory expedition against the king, avowing that his companion's failure was due to his inconsiderate conduct:—

"Emin's behaviour at that time was ungrateful and presumptuous; I therefore maintained a dignified silence, feeling convinced in my conscience that I had fulfilled my mission with circumspection and prudence, without intrigues or cowardice."

When Mr. Stanley at last appeared on the lake, Major Casati advised his friend "to thank him for his heroic display of perseverance," but to decline his escort, and to retire with his people through Mangbatu Land, and down the Welle. It is well known that Emin declined to act on this advice, very much to the disgust of his Italian prompter.

If Major Casati's criticisms are justifiable, Emin richly deserved all the harsh things which were said about him by Mr. Stanley. Major Casati confirms everything that Mr. Stanley has said about affairs at the camp above the Albert Nyanza, and about the return march to the coast. Of Mr. Stanley himself he speaks in eulogistic terms, although he admits that the great African pathfinder is "not always prudent, or free from hasty or erroneous judgments." To complete the literature of this dreary quarrel there is only lacking Emin Pasha's own account of the eventful years during which he was Governor of Equatoria.

Major Casati's work is liberally illustrated. Many of these illustrations are mere fancy pictures, others are evidently from photographs, and the typical portraits of natives are particularly good. The reader is not informed how the latter were obtained. Herr Buchta's album has probably been drawn upon, as on previous occasions.

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But Mr. Stanley was not always in this amiable mood:—

"Mr. Stanley informed me yesterday that he would not give me a man either to carry my collecting-things, or my big rifle and its ammunition. This is a bright look out for me who came to collect, and shoot meat for the expedition."

Mr. Jameson, however, proved once more that where there is a will there is a way:—

"I have reduced myself to one spare coat besides the one on my back, one pair of boots on and one packed, one blanket, and all the rest on the same scale. Thus at the expense of all my own personal comfort, I can take my collecting-things-or at least some of them. this certainly takes a good deal of the gilt off the trip to me; but though I must say I was rather mad at first, I am now making the best of a bad business. I have had to give or throw away every ounce of my tobacco; but the empty tins will come in beautifully for 'bugs' and small bird-skins.

Having read this diary, we quite agree with the writer's brother when he says:—

"It must indeed be a strongly prejudiced mind that can read this Diary without being impressed by the sense of the immediate preimpressed by the sense or the immediate presence of a gentle, loving, and sympathetic nature, keen and true of observation, quick-witted and suggestive, with a pleasant humour

and a gallant heart.

Mr. Jameson was both a skilled draughtsman and a naturalist, and had he lived to cross Africa, science might have reaped a rich harvest. Even thus an appendix to his diary contains descriptions of one hundred and twenty-six birds, eleven Coleoptera, and one hundred and fifty-two Lepidoptera, by Messrs. Bowdler Sharpe, H. W. Bates, D. Godman, Osbert Salvin, and H. Druce. Numerous charmingly executed illustrations, from Mr. Jameson's own sketches or from those of Mr. Ward, decidedly add to the

value of his handsome volume.

Mr. Ward's little book has actually been written at the suggestion of Mr. Stanley, who will learn from it a few unpalatable home truths. Major Barttelot, we are told, although he had his "good points," had a violent temper, and utterly lacked sympathy with the black man. He ought, therefore, never to have been entrusted with the command of the rear guard. Mr. Jameson is described as "always bright and pleasant." Mr. Troup was exactly the man for the work he was intended to discharge, whilst Mr. Bonny held an awkward position, as Major Barttelot saw in him only a non-commissioned officer, and treated him accordingly. In fine, in Mr. Ward's opinion, Mr. Stanley must himself bear the greater share of the blame for the disasters which overcame his rear guard.

As Mr. Jameson's conduct has been so harshly judged we deem it only right to place on record the opinion which Mr. Ward formed about him:—

"For nearly seven months I dwelt in his companionship, and was tended by him in my direst need. Little did I dream then that, ere one weary year had sped its course, mine would be the hands to minister to his dying wants, mine the arms in which he would breathe his final breath. Always bright and pleasant, cheering us in our hours of despair, he who had been bred in the lap of luxury taught us lessons in the way of roughing it, meeting inconveniences with a laugh and suffering with a joke. He, in truth, was one of nature's noblemen, for never in the course of all our friendship did I hear him say a bitter word of a single soul. He is the first of all the men I have ever met of whom I can say the same thing.

In the last book placed at the head of this article Mr. Fox Bourne inquires into the whole of the circumstances attending the so-called Emin Pasha Relief Expedition. The opinion at which he arrives is decidedly unfavourable to Mr. Stanley. The expedition, he conceives, was clearly undertaken in the interest of the Imperial British East Africa Company; Emin was not relieved in August, 1887, as had been promised; the Equatorial Province was given back to barbarism; and of the five hundred and seventy followers of the Pasha whom Mr. Stanley "rescued," only two hundred and ninety reached the coast. Mr. Fox Bourne has evidently been anxious to do justice to all persons concerned, but we are not prepared to say that his conclusions are in every instance correct. The true history of this ill-starred expedition, and of the events which led to the evacuation of the Equatorial Province, can be brought to light only by a judicial inquiry conducted by responsible persons. This has been pointed out before, but we suppose the matter will now be allowed to drop.

Turf Celebrities I have Known. By William Day. (White & Co.)

This is a large volume, but the type and leading are such as to facilitate reading and to make a little information and anecdote go a long way, so far as extent of paper is concerned. The celebrities with whom the author had for the most part no more than a temporary training acquaintance, of by no means a uniformly pleasant description, are twenty-one named and several "unnamed," as they say of certain brood-mares in the Stud-Book-unnamed, that is, in the table of contents, but in the text a name is put to nearly every one of them. There are, to begin with, the third Marquis of Anglesey and his "frequent friend and pardner Blake-both needy men, by Mr. Day's account, though, according to the same authority, the peer had some money with which he was a little too lavish (but not to Mr. Day), and might have had more with strict attention to business; of the commoner's Mr. Day saw little or none. At p. 5 the author states that his Lord Anglesey won "the first [sic] yearling race on record" in 1856; but in this case the "first" should be "last" more nearly, for, to the discredit of the Jockey Club, yearlings were allowed to run at Newmarket as early as the year 1786, and it was about 1858 that they were authoritatively prohibited from running for public stakes, though even then they might be run in matches. We are next treated to some not very entertaining gossip about the late Lord Howe, who seems to have been more remarkable for concealing his horse-racing from his wife and for shooting a quill toothpick from side to side of his mouth with the speed and rattle of a weaver's shuttle than for anything else; and about the last Lord Rivers, who was best known to the public for having believed in, or at any rate speculated in, the Claimant, and who came into his title and estates in a manner almost as remarkable as that which is described in Lever's novel of 'Roland Cashel,' but did

not make so much as he might have made of the good fortune, because he omitted to take the hint that "he who avoideth suretyship is sure." After this there is a brief notice of Lord Stamford (the last Earl of both Stamford and Warrington); and this little sketch will be found really amusingfor reasons unknown, perhaps, to Mr. Day -by readers who consider themselves to have heard the correct version of certain matters. By the way, it is a little difficult to reconcile Mr. Day's acknowledgment that "Lord Stamford was never known to do a dishonest or ungentlemanlike action" with the same Mr. Day's and the Jockey Club's severe denunciations of the miscreants called "touts," who were confessedly employed by Lord Stamford; unless the saying that "qui facit per alium facit per se" is not to be held good in the case of noble lords.

Sir William Codrington, who was supposed at the time to share with the present Lord Abington the ownership of Catch-'em-Alive, that sensational winner of the Cambridgeshire, is the next "celebrity"; and after him comes Mr. C. Snewing, veterinary surgeon, it is understood. originally, then bookmaker or betting-housekeeper, and acquirer of a large fortune in one or the other capacity, who won the Derby with Caractacus, and whose memory is much aspersed by his sometime trainer. We now arrive at Sir E. B. B. Baker, Bart., of Ransom, near Blandford, of whom, strange to relate, Mr. Day has scarcely anything discreditable, even in the smallest degree, to tell, and of whom many readers will hear now for the first time; and he is followed by Lord Ribblesdale, whose melancholy death by his own hand at Geneva in 1876 may or may not have been connected with his experience on the turf, but whose family name recalls the famous Lister Turk. and is, therefore, in itself a sufficient apology

for a love of horse-racing.

Of the late Lord Durham Mr. Day speaks in the highest terms, but omits to mention that he was at one time in partnership of some sort with Mr. A. Nichol, of Newcastle, who won great races with Nunnykirk, Newminster, the Wizard, and Warlock. Of the other "celebrities" it may be affirmed that Mr. Fitz Oldaker, Mr. George Genge, Mr. Tom John Hayter, Mr. George Whieldon, Mr. P. R., Mr. George Waite, Mr. Henry Robinson, Mr. Murphy, "a few lawyers," and certain "foreigners" are likely to be unknown, even by name (whenever the name is given), to such readers as have not been in frequent personal contact with a certain class of turfites during the last half century, more or less, and that such readers have little or nothing apparently to regret on that account and will not obtain much entertainment or edification from what is narrated concerning those personages; but Col. Napier Sturt perhaps, Mr. James Merry certainly, Mr. Ten-Broeck most probably, Mr. Keene (owner of Foxhall), Mr. Walton (the "plunger"), and the late Admiral Rous most undoubtedly, bear names which will be familiar to whosoever takes up the volume, which, however, as regards the owners of them, contains but little that is new beyond business details, of scarcely any interest to the ordinary reader, though, no doubt, a great deal that is true and that does matter

very much indeed to the narrator. For the main impression left by the book, which is written in a bewilderingly discursive style, and, as was only to be expected, with small literary skill, is that the author has some sort of grievance against nearly everybody with whom he was ever connected in his capacity of trainer, and that he took up his pen not so much for the purpose of giving gratification to his readers as of relieving himself of superfluous bile. He appears to regard horse-racing and the racehorse as nothing but means of making money, especially by cleverly contrived wagers; and, though he is evidently full of indignation and makes mysterious remarks from which it may be inferred that he has been grievously treated by Americans for whom he trained, it is impossible for anybody who has no technical knowledge, and is not versed in the habits, manners, customs, jargon, and innuendoes of the horse-training fraternity, to comprehend what all the pother is about. One thing is clear, that orthodoxy is Mr. Day's doxy, heterodoxy is everybody else's doxy; and he seems to be guided in discriminating between his employers by the famous rule of the showman who divided the children into the "pretty little dears what pays your money," and the "dirty little rascals what hasn't got any."

History of the Catholic Church in Scotland from the Introduction of Christianity to the Present Day. By Alfons Bellesheim, D.D., Canon of Aix-la-Chapelle. Translated with Notes and Additions by D. Oswald Hunter Blair, O.S.B., Monk of Fort Augustus. 4 vols. (Blackwood & Sons.) A COMPLETE history of the Roman Catholic Church in Scotland down to the present day has been much needed, and if it is strange that the first notable attempt of the kind should come from Germany, it is stranger still that Father Hunter Blair, with abundant means at his hand for original work, should have been content to render into English a compilation useful enough for German Catholic readers, but hardly what might be expected from a monastery of Scottish Benedictines.

In Dr. Bellesheim's volumes there is, indeed, little trace of original research or independent judgment; but he has consulted the best authorities, and has displayed much industry in setting forth their results in a readable and interesting form. In his first volume he has embodied, perhaps, too many extracts with too few acknowledgments from the works of Dr. Skene, and welded these together with much good matter from Cosmo Innes, Dr. Joseph Anderson, Dr. Reeves, Mr. Warren, and others. He has also presented to his readers the substance of the invaluable labours of Dr. Joseph Robertson, whose 'Concilia Scotiæ,' almost inaccessible to the general student, is about the best piece of work yet done in the field of Scottish Church history.

On approaching the period of the Reformation Dr. Bellesheim becomes less satisfactory. Although he preserves a praiseworthy moderation of language, his theological bias disables him from recognizing some strong points on the side of the Reformers, and distorts his view of personal character on either side. It cannot be main-

tained that the last acts of the hierarchy held out any "fair promise of the speedy reform of the abuses which had grown up' nor must too much blame be laid upon the mercenary nobility, who never could have created the "revolution" were it not for the people, who, in the words quoted from Bishop Leslie, had been left, through the neglect of their clergy, with "no sure and certain belief." In reference to the burnings for heresy, the author assures his readers that "those severe measures were not dictated by a spirit of persecution"; and that, moreover, "the right and duty of the secular power to draw the sword in defence of the Church" were recognized in principle, and "vigorously put in practice, by Protestant princes." The distinction or apology, such as it is, however, is one which the writer entirely forgets when he comes to deal with "the tyranny of the Kirk" in the following century. It is, again, a bold assertion to make, in view of the procedure of the Spanish Inquisition, that "there probably never existed among a civilized people a system of espionage like that of the Presbyterian Church."

Dr. Bellesheim's method curiously resembles that of a polemical writer of his own communion, Dr. Hænighaus, who with some ingenuity collected from various Protestant sources—from Lutherans to ultrarationalists—a catena of testimonies in favour of Roman doctrines. Dr. Bellesheim finds some sympathetic Episcopalian to say a kind word for Beaton, another to deal hard blows at John Knox, and Mr. Buckle to condemn in the strongest language Scottish Presbyterianism all round; and thereupon down go the quotations as decisive upon the matters in question.

Father Blair's translation, although there are some slips here and there, is well done, and reads smoothly and pleasantly. He has, however, assumed large discretionary powers as an editor. His text, as compared with the original, is full of interpolations, substitutions, and omissions, of which no notice is given to the reader. Where, for instance, Dr. Bellesheim describes the Scots as rushing into battle at Pinkie with the cry of "Death to the heretical English!" his translator substitutes the legend "Afflictae sponsæ ne obliviscaris." He suppresses an expression of doubt on the part of the author as to the moral rectitude of Beaton, and relieves his own feelings by dubbing John Knox (the returned exercit." His corrections

is own feelings by dubbing John Knox "the returned convict." His corrections are sometimes judicious, as when he modifies Dr. Bellesheim's bold statement that Charles II. was "brought up by his theologizing father in the religion of Calvinism." On the other hand, he not only leaves several errors of the German historian untouched, but adds a number of his own. The four volumes, unfortunately, swarm with inaccuracies. It is impossible to indicate a tithe of them. To begin with, there is in the list of authorities prefixed to the first volume "Tiernay" for Tierney, "Mason" for Masson, "Reumunt" for Reumont, "George" for John, and "Daniel" for David. Luguvallum of the Romans becomes Lunguvallium in the German and Lugorallium in the English. It is, oddly enough, the Scottish editor who is responsible for "the

earls of Glencairn and Marshall" and the "Loch of Menteith." He corrects very

properly Dr. Bellesheim's "Berwick-on-Trent," but allows such an inaccuracy as "South Berwick," while he bewilders his readers by the amazing topographical statement that at the foot of a hill "in Atholl" a monastery was built "around which arose in later ages the town and university of St. Andrews." There is much careless chronology. The date of Kentigern's birth is on one page A.D. 603, and on another 612. The marriage of Margaret with Eric of Norway took place according to the German in 1281, according to the translator in 1181. The chief personages in the history fare badly. Sir David Lind-say, who, in fact, played a most important part, is dismissed with half a dozen lines. Beaton, we are informed, was born in 1494, and yet at his death, which occurred in 1546, he was, according to the English version, in his forty-fifth year. Knox is said to have been born at "Gifford in Haddingtonshire" - a village which at that time had no existence-instead of at Giffordgate, a suburb of Haddington. An incorrect date is given both for his going to Glasgow as a student, and for his marriage with Marjorie Bowes. In one instance the career of Charles I, is amusingly mixed up with that of his son, and a date assigned which suits neither, thus: "After the fatal day of Naseby, Charles I. withdrew to the Scilly Isles, which had remained faithful to the defeated monarch, and in September, 1646, he crossed over to Jersey."

The later portion of the work, which concerns the fate of the Scottish Catholics under the persecuting legislation of three centuries, is, notwithstanding some notable defects, a more valuable contribution to the literature of the subject. The materials for the history are scattered and undigested; and comparatively little has been put into print. The Scottish Catholics have had no such chroniclers as Bridgewater, Dodd, or Challoner. Dr. Gordon, in his 'Scoti-chronicon' (1869), collected biographical notices, and a quantity of correspondence illustrating chiefly the life and times of Bishop Hay. Fresh light has more recently been thrown upon the earlier period, prior to James's accession to the English throne, by the Jesuit narratives printed by Father Forbes-Leith. The diaries of the Scottish colleges abroad have still to be published, and there must be a mass of inedited documents both in Scotland and in Rome which ought to see the light. Meanwhile, we are indebted to Dr. Bellesheim for adding to our scanty store of materials several reports of an important character drawn up by the superiors of the mission during the period from 1650 to 1737. Translations of these are printed in the appendix by Father Blair. For the first half of the seventeenth century that is, until the appointment of Bannatyne as prefect of the mission—the history is almost a blank. The author's biographical sketches are, however, one-sided and "var-nished." Father Blair knows, perhaps, more than Dr. Bellesheim of "Archangel" Leslie; he therefore guardedly characterizes Rinuccini's biography as "singular," and in a note speaks of its details as "more romantic than correct"; but why not say the plain truth that not a word of Rinuccini's original book is to be trusted, and that the

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later additions to his story are grotesque fictions?

The reticence of both author and editor unfortunately leaves the main problems of the history unexplained. As early as the first decade of the seventeenth century English Catholics wondered how it came to pass that the early promise of the Jesuit missions in Scotland met with so signal a want of success. The persecution was terribly severe, and in some respects, not-The persecution was withstanding the little bloodshed, severer than in England. The forcible taking of children from the homes of their Catholic parents to be brought up by Presbyterian ministers was a cruelty peculiarly Scottish, and the facts upon this matter are well brought out by Dr. Bellesheim. But if there be truth in Tertullian's famous saying, "Sanguis martyrum semen ecclesiæ," other causes must be sought for. The comparative failure of the mission in England has been attributed by Father Morris to the dissensions among the clergy. There were enough of dissensions in Scotland, too, though there was no Wisbeach. A little episode in the life of Father Blakhall with regard to his treatment by a certain Jesuit is more instructive on this point than anything recorded by Dr. Bellesheim. But the fate of the Scottish mission is to be read rather in the records of its clerical establishments abroad than in the adventures of the missionaries at home, and it is here that Dr. Bellesheim is most disappointing. For instance, we are told briefly that the seminary at Madrid, endowed for the education of the Scottish secular clergy, and opened in 1633, was, "owing to a variety of causes," of little benefit to the mission. But it is just these unmentioned causes which, if known, would render the history intelligible. Thus we learn from other sources that before twenty years had passed since its foundation the Jesuits, who had been nominated the superiors of the college, came to regard themselves as its proprietors. In 1674 there was not a single Scottish student in the house. The inmates were four Jesuits, a cook, a steward, the chaplain of the German ambassador, and three sons of the Protestant ambassador of Denmark, who paid for their board. At Douay, likewise, there were constant disputes regarding the government of the college. The seminary at Rome in 1602 opened with eleven students. Of these four left it, two died, and the rest entered religious orders. The Scottish seminary did not profit from the experience gained by the sister college of England. An Italian superior, Father Musanti, took a violent political side against the exiled Stuarts, quarrelled with his students, and called in the police to commit them to prison. The troubles of the college at Paris under the sway of the Jansenists are very fairly illustrated by one of Dr. Bellesheim's fresh documents; and enough is said of the seminary in connexion with the Ratisbon monastery to whet the reader's appetite for more. It is said in the 'Scotichronicon' that, at the break up of the seminaries after the Revolution, Mr. Macpherson, who hoped to pick up from the monastery priests capable of work in Scotland, was disgusted to find that "dangerous principles" and "profound ignorance" prevailed among the monks, and that their talk was of nothing but "gambling, hunting, and a kind of politics." In truth, the history of modern Scottish Romanism, either in its fruits at home or its sources abroad, has yet to be written, and before it can be written as it should be, a number of documents now lying in manuscript must be made accessible. The New Spalding Club has promised to publish some of the foreign college registers. If these are edited, together with all the necessary illustrative documents, with the candour and accuracy which distinguished the editorial work of the Oratorians on the English College at Douay and the correspondence of Cardinal Allen, substantial progress will be made. It is to be hoped that the story outlined in the volumes before us may tempt some industrious student into this hitherto uncultivated field.

Fifty Poems of Meleager. With a Translation by Walter Headlam. (Macmillan & Co.) Mr. Headlam has missed an opportunity of producing a most attractive book. 'Fifty Poems of Meleager' should have been a volume for the pocket—a volume which he who lives in London might take with him on the Underground, and which he who, happier, has his home in the country might carry with him by field and lane. The actual work fails of being such a volume as this, not in respect of its contents, but by reason of its size and shape. Instead of a neat duodecimo we have here a moderate quarto, in which the ordinary epigram is surrounded by a most unnecessary extent of margin, while the single couplet which in some cases constitutes a poem is, indeed, but one halfpennyworth of print to an intolerable deal of paper. Apart from this blunder, the volume is a very pleasing one. Fifty poems of the sweetest singer of the 'Anthology' are matched with an accurate and scholarly translation into English verse, while Mr. Headlam has prefixed and appended three or four original poems, both in Greek and in English, in the same manner. Of the beauties of Meleager there should be no need to speak, save that the 'Anthology' is so much and so undeservedly neglected. Of all the love-poems which that collection contains, his are the tenderest and most delicate; and therewith he has a delight in nature, and especially in flowers, which is very modern in its tone, and which expresses itself alike in charming poems such as the greeting to spring, and in the graceful epithets with which his verses abound. A selection which presents the best poems of such a writer, gathered from among the wide fields of the 'Anthology,' and showing his genius at its best and purest, is certainly a volume to be welcomed.

As to the translations, they are, as has just been said, scholarly and accurate. Their weak point is that there is more in them of the scholar than of the poet. They show a complete apprehension of the meaning of the Greek, and the scholar's taste for its grace and charm; but they have not the lightness of touch, the freedom of metre, which are required to represent Meleager and the other better poets of the 'Anthology' adequately to those who cannot read the original. Any one who will compare Mr. Headlam's rendering of the beautiful lament for Helio-

dora with Mr. Lang's will appreciate the difference. Mr. Headlam's is the more exact, but Mr. Lang's is the more poetical, and thereby approaches nearer to the charm of the original. Still, Mr. Headlam's versions are creditably done, as the following rendering of the 'Hue and Cry for Love' (but why does not Mr. Headlam give the references to the 'Anthology'?) may show: Hue and cry for Love the wild! for early from his bed.

Early in the morning hath he taken wing and fied.

Sweet in tears and sly of laughter, dauntless, prattling ever,
Swift, with wings upon his back and at his side a quiver.

But the father of the rogue I cannot tell, for Sea, Earth, and Air alike declare: No son of mine is he. For of all he is abhorred in every place; beware Lest he setteth for your souls even now another snare.

See, why at his lair he lies! I have discovered thee,
Archer, lurking in the eyes of my Zenophile.

The following also deserves quotation, and is a more characteristic example of Mr. Headlam's management of the metre which is his favourite representative of the elegiac couplet:—

Tell me, flower-pastured bee, Why thus the buds of spring Forsaking, Heliodora's cheek Thou brushest with thy wing?

Dost thou signify that there, With sweetness and with smart Both laden, dwells a sting of love Aye bitter to the heart?

Yes, methinks, 'tis this thou say'st:
Go, friend of lovers, go,
Return upon thy path—I knew
Thy message long ago.

At times the rhythm is a little stiff and heavy, and this is especially the case in the translation of the well-known idyl on spring. Mr. Headlam says that he has here tried to suggest the effect of the bucolic hexameter; but we fail to recognize any of the characteristics of that metre in the somewhat wooden thirteen-syllabled lines into which he has rendered it. This, however, is part of the slight lack of poetic power and inspiration which has been noticed as the chief defect of Mr. Headlam's work; and in spite of it the volume remains one which has great attractions for the lovers of Greek literature, and the thought which inspired it was a happy one.

L'Italia alla Fine del Secolo XVI.: Giornale del Viaggio di Michele de Montaigne in Italia nel 1580 e 1581. Dal Prof. Alessandro d'Ancona. (Città di Castello, Lapi.)

Ir Montaigne's words, "Je suis moy mesme la matière de mon livre," explain the popularity of his 'Essays,' they must also be credited with the neglect which has befallen his travels. Though they afford a most valuable picture of Italian society in the sixteenth century, modern fastidiousness chooses to consider itself offended by their occasional reference to the physical weaknesses of "cet auteur charmant, tour à tour profond et frivole." Entertaining enough are the adventures of the "Odcombian Legge Stretcher," Tom Coryat, that quaint survival of the unkempt, unwashed pilgrim of a previous century, whilst in the itineraries

of Fynes Moryson and Paul Hentzner we have the record of travellers with some pretensions to learning; but, as the experience of a man of the world unshackled by any political mission, Montaigne's journal is unique. Prof. d'Ancona has spent upon the present edition a vast amount of labour and research, thus justifying the title he has affixed to it and testifying to his love for the original. Every statement seems to have been critically examined, and, when necessary, is corroborated or refuted upon contemporary evidence. Every page is enriched with some note of antiquarian interest or quotation from a rare work, till his volume possesses a value and a fascination apart from that of the text.

That invasion of Italy which has been called the crusade of the fifteenth century had resulted in so deep an enthusiasm for the lore and art of the Renaissance amongst the few, in so extended an imitation of Cisalpine customs amongst the many, that Pasquier declared Paris to be Italy in miniature. Representative of a large class was Montaigne's father when, fired by royal example, he spent lavishly on the pursuit of learned men, "les recevant chez luy comme personnes sainctes, et ayants quelque particuliere inspiration de sagesse divine, recueillant leurs sentences et leurs discours comme des oracles, et avecques d'autant plus de reverence et de religion, qu'il avoit moins de loy d'en iuger; car il n'avoit aulcune cognoissance des lettres." However, as to our philosopher himself, he had published the first edition of his 'Essays,' and was already forty-seven years old, before he set foot on that land whose ancient language had been his earliest tongue and with whose modern literature he was thoroughly conversant.

Leaving Beaumont-sur-Oise in September, 1580, Montaigne makes for the eastern frontier. He passes Meaux, where some gigantic bones are exhibited as relics of the Paladins; Domremy, where still flourished the tree of the Maid of Orleans, yelept "Jeane Day ou Dallis"; and Poussay, where ladies of birth and fortune lived in religious community, yet bound by no vows of celibacy. His experience of the baths of Plombières points to ideas of decency identical with those which, two centuries later, still existed at similar establishments in England. At Remirement he exchanges civilities with the ladies of the convent; he finds them disputing the sovereignty of the town with the Duke of Lorraine, and receiving as rent from some neighbouring villages two basins of snow at Whitsuntide, a payment always forthcoming as the alternative was a waggon with two yoke of white oxen. In Switzerland the "liberté et bonne police," or what others would call the mercenary character of the people, attract his esteem. At table he is waited on by one who, having commanded a body of infantry on behalf of the Huguenots during the religious wars, had managed to retire upon a pension of three hundred écus a year from his most Catholic Majesty. The excellence of their iron and wood work, their mechanical contrivances, their luxurious houses, "beyond all comparison better than in France," the public libraries, the Reformed churches, rich in organs, painted windows, and images, surprise him; so also does the

wealth of Augsburg, the city which the Fugger family had made the finest in Germany. The annual revenue of three hundred thousand florins drawn by the Archduke Ferdinand from his Tyrolese possessions justifies Montaigne's report of the flourishing state of that district. Crossing the Brenner, he descends into Italy by Botzen and Trient, till on the 1st of November he enters the Venetian Republic. During the next twelve months he passes backwards and forwards from Rome to the more northern Italian cities, visiting again and again the same places, but by different routes, till at last he returns home by Mont Cenis, over which he is carried in a chaise d porteurs.

Though frequent are the gifts of wine made him by the corporations of the towns through which he travels, the first compliment to Montaigne's literary reputation comes from the Venetian courtesan Veronica Franco, who sends him "a little book of letters she has composed "—the 'Lettere Famigliari a Diversi, a work hot from the press, and dedicated to the Cardinal Luigi d'Este, as Prof. d'Ancona tells us in the sketch he gives of the curious career of this accomplished Magdalen. Misguiding as are generally statistics of that period, they are seldom less trustworthy than when treating of women who lived by their beauty, and of men who lived by their learning. In his estimate of the former Sanudo in his diary would comprise every twenty-sixth member of the lay population of Venice, whilst M. Yriarte, on the evidence, we presume, of official documents, gives eighteen thousand students to the University of Padua at the very time when Montaigne describes the town as so thinly populated that the French youth, who thronged the riding and fencing schools, were left to their own society. Strangely enough, in his 'Voyages' our traveller ignores that interview with Tasso mentioned in his 'Essays,' though he refers to his introduction to the poet's gaoler, Alphonso II., at Ferrara, and to the cortege, diminished on the expostulation of Venice to four hundred coaches, with which the duke met at Padua the widowed Empress of Germany. Not till his third visit to Florence does Montaigne admit her title of "la belle." Then the annual Bacchanalian festivities in honour of St. John were in progress, which, involving the illumination of the Duomo, lead him to the vexed question of St. John's fires. But neither the Court of the Medici nor Bianca Cappello herself, rejoicing in the dignity of Grand Duchess, can win him to appreciate the grace of Italian ladies, whose loosely attired figures he, like Lippomano, compares disparagingly with the trim waists of French-women. When, however, he asserts that the schools of Florence, whether for arms or letters, were alike worthless, Prof. d'Ancona replies that its Academy had flourished since 1540, whilst that of Della Crusca was founded the year after Montaigne's visit. His interest in gunnery had been quickened at Ferrara by a 125-pounder culverin, and at Innsbruck by some light field-guns made of wood, with muzzles of iron and plated inside with the same metal -pieces not to be used too often; eagerly, therefore, does he discuss such matters when meeting Silvius Piccolomini at Florence; both of them depreciate the value of artillery,

adhering to the maxims laid down by Macchiavelli. Nor is Montaigne insensible to the fascinations of alchemy, as is testified by his repeated visits to the laboratory of the Grand Duke Francesco dei Medici. At Pisa he records that the old custom, the wedding of the sea by the bishop with a ring, had so far fallen into desuetude that the part of the ecclesiastic was performed by a school-The delight he expresses in the master. fantastically clipped trees, in the water-works designed to drench the unsuspecting stranger, and other artificial eccentricities which were the glory of the gardens at Pratolino and at Tivoli, does not interfere with his enjoyment of such natural beauties as the vineclad hills, the chestnut woods, the purling streams and shady glades of the little republic of Lucca, or the thick avenues growing, then as now, on the high walls of its capital, so that "par le dehors vous ne voyés qu'une forest qui cache les maisons." Turin, we are told, is an ill-built, damp, and disagreeable little town of French proclivities. Milan, the most populous city in Italy, full of citizens and merchandise, is not unlike Paris. Rome, "rappiecée d'estrangiers," is "une ville toute cour et toute noblesse: chacun prant sa part de l'oisifveté ecclesias-tique." The space enclosed by its walls might be equal to that covered by Paris and the faubourgs, but the number of its dwellings would be considerably less. So numerous are Montaigne's countrymen that almost every one he meets in the street, even to the most rascally beggar, addresses him in French, whilst the insolence of the majority of these visitors tries to the utmost the innate courtesy of the Italians. "Nous faisons, en toutes façons, ce que nous pouvons pour nous y faire décrier." With his studies of the treasures of Rome he combines interviews with the Pope Gregory XIII., dinners with cardinals, glimpses of the Museovite ambassador, and arguments with Muret and other savants on the literary questions of the day, such as Amyot's translation of Plutarch. Curious in religious controversies, in Switzerland he questions Felix Plater, the learned doctor and botanist, Francis Hotman, and others concerning the differences between Zwinglians, Lutherans, and Calvinists, as well as in regard to heretical doctrines such as Ubiquism: in Rome he confesses that one of his chief pleasures is in the Lenten sermons. During the ceremonies of Easter week he is scandalized by the irreverent behaviour of cardinals and prelates; he recognizes, however, the intense religious feeling of the lower classes, notwithstanding their non-observance of the Sabbath. With considerable completence he alludes to the censure passed upon his 'Essays' by the Papal Court, whose officials finally beg him not to allow himself to be troubled by their remarks. One of the passages to which they had objected was Montaigne's declaration that in cases of capital punishment "tout ce qui est au delà de la mort simple me semble pure cruauté." In this opinion he strengthens himself by witnessing the execution of Catena, who, according to the 'Avvisi di Roma,' though but thirty years old, had committed fifty-four murders. To illustrate the number of such offenders, and the justice of Montaigne's complaints regarding the insecurity of life

and property, Prof. d'Ancona describes the armed troops of bandits - usually commanded by a member, if not by the head, of some illustrious house-who during the pontificate of Gregory XIII. infested Bologna and the Romagna. Alfonso Piccolomini, Duke of Montemarciano, who confessed to 370 murders, threatened in the summer of 1581 Rome itself; but soon after, absolved and pardoned, "he visited Paris, was received by their Majesties, and was much sought after and caressed." Not only were the inhabitants of the coast preyed upon by these native miscreants, but, as Montaigne has often occasion to notice, they were constantly liable to be attacked and carried into slavery by the Turkish corsairs. Nevertheless he describes Italy as a perfect Arcadia, whose peasants, lute in hand, are ever singing Ariosto's pastorals, whilst their women dance in gay silk aprons, fine thread stockings, and white shoes—the last, we presume, being of wood. The very mendicants ask for alms with a lordly air, whilst an attempt made to confine all the beggars of Rome in a poorhouse ended in utter failure. At Loreto Montaigne notes the offering lately made to the Madonna by a Turk, who, being in great extremity, "se vouloit eider de toutes sortes de cordes." To a similar desire on our philosopher's part we must attribute not only his pilgrimage to that holy shrine, but also the fifty good écus he confesses to have laid out there upon relics; had faith proved healing, such fee would have been insignificant compared with the three thousand écus another sufferer had vainly spent on physicians.

In 1578 Bodin, expatiating on the dearness of food and the extravagance induced by the influx of the precious metals during the century, had declared that the people would soon be all gold and yet perish for want of bread. Though Montaigne's evidence certainly does not support the latter part of this prediction, it goes far to illustrate the former. At the "Couronne" at Chalons he notes the silver service and the silken hangings; he finds large silver tankards, often gilt and chased, to be in universal use throughout Switzerland; he also meets with them in small Tyrolese villages. In an hostelry at Rome he sees beds hung with cloth of gold to the value of four or five hundred écus each. If we may assume that such inns were maintained chiefly by the patronage of the mercantile classes, and presented a fair sample of the comfort they enjoyed at their own houses, it would seem that the middle ranks of society were housed and fed more luxuriously in the sixteenth than in the seventeenth century. Tom Coryat observes that at Lyons windows were as a rule wholly made of paper. Yet thirty years earlier Montaigne declares that from Epernay to Basle even the smallest village house was glazed, as was also every inn he visited in Switzerland and Germany; not till he reaches Italy does he complain of the absence of glass and sashes, wooden shutters being their sole equivalent. At Baden nine in the morning was the hour for dinner, whilst in Italy the fashionable world took that repast at two, went to the play at six, and supped at nine o'clock. Though

wishes he had brought his cook to be initiated into the mysteries of a German kitchen, from mechanical turnspits to the preparation of sauer-kraut, quince soup, fennel-flavoured bread, and mixtures of fish and fruit with meat. Few French nobles, says our traveller, enjoyed such fare or had such fine dinner halls as he had found at the inn at Lindau. In Germany and Italy the usual cost at an inn for man and horse was one écu a day. In the latter country board and lodging en pension cost from seven to twelve écus per month-prices not much less than those of Paris, where, as we know from Fynes Moryson, a man could get similar accommodation for a hundred and fifty écus a year. Post-horses cost Montaigne one écu a day, whilst mules conveyed luggage in twenty days from Rome to Milan at the charge of two sous per pound. At Venice he paid two francs a day for his gondola.

Prof. d'Ancona concludes his elaborate editorial labours with a bibliographical treatise on the various travels in, or descriptions of, Italy either made by foreigners or else written in some language other than

Italian.

#### NOVELS OF THE WEEK.

The Philadelphian. By Louis John Jennings, M.P. 3 vols. (Hurst & Blackett.) A Draught of Lethe. By Roy Tellet. 3 vols. (Smith, Elder & Co.)

Her Evil Genius. By Frederick Boyle. 3 vols.

(Chapman & Hall.)

The Other Man's Wife. By John Strange Winter. 2 vols. (White & Co.) La Fenton. By Gwendolen Douglas Galton.

2 vols. (Eden, Remington & Co.)

Lady Delmar. By Thomas Terrell and T. L.

White. (Trischler & Co.)

Lady Merton. By J. C. Heywood. 2 vols.

(Burns & Oates.)

Moina: a Detective Story. By the Author of 'Shadowed by Three.' (Ward, Lock & Co.)

Country House Sketches. By C. C. Rhys.

(Ward & Downey.)

(Ward & Downey.)

Hoirogg,
By Ernest Glanville. The Lost Heiress. (Chatto & Windus.)

L'Argent. Par Émile Zola. (Paris, Char-

pentier.)
Un Raté. Par Gyp. (Paris, Calmann Lévy.)
La Négra. Par Fr. Tusquets. (Paris, Savine.)

OPENING up his story with a glance at the Shenandoah Valley a dozen years after the close of the Civil War, Mr. Jennings transfers his stage and some of his principal characters to England and Wales, where practically the story is laid. The Philadelphian is one Rufus Snapper, who had business relations with the Confederate Col. Pendleton before and during the war; and the two men visit England together as fast friends. The colonel's daughter Edith is all but adopted by Squire Clavering of Portheawl, a distant connexion of Pendleton's, and this squire-who has an attractive son about the same age as Edith -is further connected with the Americans by the fact of his having married an adventuress whose first husband had robbed Mr. Snapper. The adventuress has a rascally son, and the son has a still more rascally sometimes longing for the larded meats friend, a member of an Irish secret society, served at every French table, Montaigne and ready for any description of crime.

What more natural, under all these circumstances, than that the poor old squire of Portheawl should be murdered in the night. and that Mr. Rufus Snapper and the Virginian colonel should boss the whole detective and punitive system of this effete country? The murderer has been thoughtful enough to leave behind him a knife bearing the first letter of his name, which the colonel retains in his own possession; and with this slender clue the Americans contrive to bring home the crime to its author. This is a welcome variation on the familiar plot of murder by knife and detection by amateurs; and Mr. Jennings may be congratulated on the ingenuity with which he has constructed a fresh and entertaining novel on the old lines. Apart from the incidents referred to, there is some decidedly skilful delineation of character in 'The Philadelphian,' and a strain of dry and

unforced humour.

The novelistic air is just now teeming with situations depending on strange and abnormal conditions of the brain in all sorts of persons. 'A Draught of Lethe' is somewhat on these lines, and is, on the whole, a clever story. The opening chapters are specially fresh and effective. The scene is a chamber in the mortuary of a German city, where sundry dead await burial and are viewed by a casual visitor, the hero of the story. One of these - a beautiful young Englishwoman-is not dead, but only in a state of suspended animation. The mode of her return to life (naturally aided by the young man) and the general equipment and treatment of the scene are certainly weird and telling. Suspended memory is the next factor in this curious case, and the girl's past remains blank to her. This difficult situation seems to us better and more convincingly conveyed than a somewhat parallel occurrence in 'Friend Perditus,' a novel reviewed by us a fortnight ago. best of 'A Draught of Lethe' (indeed, most of its real freshness and originality) seems to us to pass with the first volume; still it has an interest throughout, and the development of the plot is, to a certain extent, successfully, if somewhat unequally sustained. We confess to having been astray in our surmises as to the mode and exact nature of the crime and the relative guilt of those involved in it, also to a sense of disappointment when all is at length revealed. The part of Theresa, for instance, in the intrigue is more trivial and much less mysterious and exciting than seemed at first likely. Again, Etheleen's cataleptic seizure is brought about in rather a tame fashion. When viewed at close quarters, Darvill, the villain, loses his effect of dread and mystery, and proves not at all blood-curdling and just a little commonplace. The byplay about him and his portrait seems to us extraneous, and rather poor work besides. As for the part played by the scientific enthusiast Dr. Falck, it is scarcely so strong or so necessary as it might be. In fact, as it advances the story shows less command of material and a greater lack of purpose and decision. For all that 'A Draught of Lethe' is anything but a common novel, and should have plenty of appreciative readers.

Had Blanch Plowden been other than the most selfish, unamiable little cat that ta ai of C

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ever wore a sleek skin, one would feel almost exasperated with Mr. Boyle for making her, having the choice before her, prefer the swaggering artist, who is always posing in his talk, to the commonplace, but honest and manly Hubert. Blanch's evil genius is so externally detestable that it is passing strange he should have succeeded in subduing her affections. Yet, except in the fatiguing nature of his persiflage, he is not impossible, nor are such apparently incongruous attachments matters of uncommon experience. Only in real life John Oliver, instead of going in for "impressionist" art, would have found a speedier road to fortune as a mesmerist, or one of the "greatest laugh-producers in the world." At any rate, he has a distinctive personality, and it is less extraordinary in him than in most men to deal with tame Croats, Nicaraguan Indians, and other combustible agents for carrying out his more or less nefarious schemes. The whole episode of Salvador's vengeance is impossible, but one has ceased to be surprised by the end of the third colume, when the notable attempt on Sir Fairfax's house is made. That baronet is a well-drawn portrait after Wilkie Collins; and Mr. Oliver, the family lawyer, is another typical presentment. Blanch and her brother Dick have no characters at all. and cannot be said to add to the entertainment of the reader. However, the old aunt is not ill described. The good girl of the story is a charming savage from Central America, which is another point in which there is some distinct originality in 'Her Evil Genius.' The author's style is by no means below the average; but "disinterested in a will" is a strange expres-

John Strange Winter is rather in an apologetic mood in her present story. She may be assured that none but very captious moralists will think the worse either of Jack Trevor or Ethel Dennis for the strong affection which refuses to be crushed by cruel circumstances. We do not say that it was not very fortunate for them that the strain was "timeously" removed, especially as a Corsican lady with a stiletto can hardly be reckoned as an inseparable accident even of the meanest of husbands; but we are inclined to think Ethel would have run straight, and Jack maintained his honesty, even if the bibulous and disagreeable major had fulfilled the number of his days. For the rest, the story is of the kind with which we are all familiar. We did not know there were two hundred and fifty distinct cliques in "Brighton society," but may well take the word of an experienced cavalry-woman on the subject.

Even at a first glance 'La Fenton' is seen to bear the impress of extreme youth. But the kindest-hearted of critics will be forced reluctantly to admit that it abounds less in the promises of youth than in its crudities and inanities. A fair amount of care, despair, love-passion, and soul-intexication runs through its pages. In grammar and diction it is anything but blameless, though, taking into consideration the threadbare sentiment and worn-out material of the tale, it could have been worse. Seventeen times (or somewhere near it) the reader is told that the hero possessed a chameleon's and butterfly's natures combined; the heroine was of

another sort - "passionate, strong, unchanging as the deep-hidden waters of a mighty lake." The hearts of both are "discs" recording various impressions. As may be supposed, trouble ensues. By the time she has "wondered vaguely if the Greek gods had been like him," "cruel tendrils," "poisonous roots" of "an un-"cruel satisfied love," make their appearance, and before long "the passion that scorches and withers," a "maggot's trail," "a subtle green snake," and other discomforting symptoms have made havor of her "disc," leaving his provokingly intact. La Fenton itself is a peculiar establishment somewhere in Herefordshire, inhabited by a peculiar people, where, at strange times, strange things occur—things that may possibly be deemed more exciting, yet hardly more abnormal, than "a veil which withdraws its desolate arms" from a female heart. At length the chameleon marries "the last coloured light on the disc of his heart," the lady of the lake-like nature weds "another" -happily for herself, not the man whose words "exuded with a slimy emphasis"and all seems more or less for the best in a somewhat impossible world.

If 'Lady Delmar' is anything like as dull a play as it is a novel, it should stand condemned already. Dramatic treatment may possibly have done something for it-let us hope so, for the sake of any who intend to witness it. For some unknown reason the authors of the novel have taken themselves quite seriously. Their 'Lady Delmar' is divided into "Books"; and a prologue and an epilogue help to give it an air of superficial importance—in no way borne out by the matter. "Bloated aristocrats" are not for the first time—weighed in the balance, and found even more wanting than usual, whilst members of the "down-trodden productive classes" (excepting, of course, capitalists, who, every one knows, have nothing to do with production!) are shown to be the men "for a' that," and the rest of it. 'Lady Delmar' is, no doubt, intended to be actual, poignant, and much else; it is really illogical, inartistic, and beside the mark. One may have had suspicions that Social Democrats were dullish folk with a purpose, yet there is probably no reason to suppose them to be quite so dull and foolish and, at the same time, pig-headed as the authors of 'Lady Delmar' (presumably with other intentions) have combined to make them. An axiom which provides that members of one class shall necessarily be good and members of another class evil implies, perhaps, an engaging simplicity of view, but one not over stimulating to the intellectual and imaginative faculty of readers or writers either. Some people may like their men and women labelled and tabulated for use in a rigid fashion that excludes even the exception that proves the rule. Such people will enjoy 'Lady Delmar,' perhaps even to the extent of asking for "more."

If 'Lady Delmar' is a vexing volume, profitable neither for amusement nor instruction, what—more or less—can be said of 'Lady Merton'? It seems as though the author had had no definite aim as to the kind of book he (or probably she) wanted to write. The consequences are so bad that one can only marvel why the thing was ever

written. The time is supposed to be somewhere towards the eighties; but if such things as tone and atmosphere may be mentioned in connexion with anything so vapid and démodé as 'Lady Merton,' it suggests a period some thirty years back. No part is in keeping with another; the people are impossible, and nearly as unattractive as they are impossible. There is a great deal about guide-books, and more about religion. Indeed, whole chapters of a controversial character are dragged in as though by another hand than the one that penned, for instance, a floral description beginning-"Rose-vines twined around their trellises passionately, like loving wives trying to detain unloving husbands," &c. It is difficult to imagine any person or persons being lured from their own particular faith because of anything that happened to poor Lady Merton and the fantastic, weak-minded beings who surrounded her. We learn that half a dozen of these, in-"peace" by "going over to Rome" in a body. Their ultimate destination is not mentioned.
'Moina' is the story of a secret society

'Moina' is the story of a secret society and its machinations here and in America. It is full of plot and counterplot, escapes and seizures, and with one thing and another swells itself to something like a thousand pages in small type. One gets rather tired before all is over, and before general society, with its police, has triumphed over the organized murderers and dynamitards who play their hide-and-seek game. How it is all worked readers of 'Moina' must be left

to find out for themselves.

The author of 'Country House Sketches' might have chosen a more appropriate title for his volume of short stories. He would have done better to have written a purely sporting novel, with a full warning to the ignorant and uninterested on the title-page. As it is, whenever Mr. Rhys, as in 'His Terrible Trouble' and one or two other stories, endeavours to treat of human beings otherwise than on horseback, his efforts are not particularly successful, and throughout the volume there is a great lack of variety. The reader is introduced to a succession of more or less vulgar people whose interests in life are exceedingly limited. Mr. Haines in 'Two New Year's Gifts' is, perhaps, the best specimen of these, though he finally commits the extravagance of accepting his young ward—when she proposes to him. For the rest, the men are occupied in spending more money than they possess, fleeing from creditors, backing horses, and making love. For this last amusement they are provided with young women quite of their own pattern, who, whether blonde or brunette, all ride straight across country, and are furnished, as the author is unnecessarily fond of telling us, with gaudily clad ankles. In connexion with any of these ladies we are scarcely prepared to hear that "her fair head drooped .... like a lily on its stalk, and the transparent liquid carmine in the middle of each cheek overflowed like a rosy fluid her throat and chin and brow." Altogether Mr. Rhys's heroines appear to greater advantage in the hunting field or the stables than elsewhere.

There is plenty of solid writing in Mr. Glanville's Zulu story. The local knowledge

displayed is considerable, and there is enough "love, battle, and adventure" to furnish forth many a less conscientious caterer to youthful curiosity. Persons beyond their youth will question the taste of dragging in several rather discreditable incidents of our contest with Cetywayo, notably the sad surroundings of the Prince Imperial's death. The book is a good deal spoilt by the introduction of a conventional Yankee, whose vile jargon is a disturbing element not at all atoned for by his national humour. The portrait of Sirayo, however, shows that the author is capable of better things; and Rowe's strategy in adverse circumstances is the kind of thing which most reconciles us to his otherwise incongruous figure.

M. Zola's new book is one of his ablest pieces of work. It has the old faults: here and there disgusting passages; everywhere the strained attempt to reduce all the characters to membership of one family, and arbitrarily to place in the time of the Empire the account of circumstances in the financial world which have developed under the Republic, and to connect them with the imperial régime. But the world of the Bourse is most powerfully described, and the book has great interest as a study of the worst side of our financial fashions. The story is that of the great Catholic house which failed some years ago in France, with effects so disastrous both to society and to the Conservative cause. Many of the characters are studied from life, and none is flatteredneither the great Jews of the Rue Laffitte nor the doubtful Christians who are arrayed against them. The whole book leaves a bad taste, like many of the author's former ones; but it is as strong a work as 'Germinal,'

which is saying a great deal.

In 'Un Raté' Gyp gives us her first attempt at a long and serious novel—not on the whole a great success, nor, on the other hand, a failure; far less amusing than her short stories, but readable all the same.

'La Négra' is a book of extraordinary power, but as disagreeable a novel as it is well possible to find—leaving the most evil taste behind it—by, we believe, a Spanish author: his first work in French.

#### ANTIQUARIAN LITERATURE.

Wells Wills. Arranged in Parishes and annotated by Frederic William Weaver. (Kegan Paul & Co.)—How different is our estimate of the value of minute facts relating to the social life of our ancestors from that which was common in the days of our fathers becomes apparent to any one who will take the trouble of referring to the reviews of antiquarian books which appeared half a century ago. In the Athenavam of May 14th, 1836, there appeared an article on the first volume of the Surtees Society's 'Wills and Inventories.....of the Northern Counties.' The following passage shows the light in which the information to be derived from testamentary documents was then viewed:—

"In reality, that which ought to be selected and published, is so little, in comparison with that which ought to be rejected, that two octavo volumes would be sufficient to contain all the testamentary evidence in the kingdom likely to interest the historical antiquary, while one would satisfy the general reader."

In those days people had scarcely outlived the prejudice that history ought to deal only with kings and the great nobles, lay and ecclesiastic, whose actions made a noise in the world. They could not see that the daily life of the husbandman, the burgess, and the country parson had

from some points of view a more instructive message for us than anything which remains to be discovered as to earls and bishops. A change has come now, and a most beneficent one it is. We cannot call to mind how many volumes of wills, in full or in abstract, have already appeared. The complaint is now not that rubbish is printed, but that we have not a sufficient number given to us, and that when we are furnished with abstracts only the editors have excised too This is, indeed, the only fault we have to find with Mr. Weaver's volume. We should have liked far more of the very words of the testators. Except for this shortcoming the volume before us is in all respects most excel-The impression which these wills must leave on the careful reader is that, at least as far as the externals of religion went, the Somerset folk of the days immediately preceding the Reformation were a devout people. How far the practices of the mediæval rites told upon their lives we have no means of judging. Weaver has compiled a kind of index which is new to us. It will be found most useful by all those who study these old religious customs, which were a part of the people's devotion, but never found their way either into service books or theological treatises. Under each parish he has given the various religious matters of which he has found mention. Thus under Cutcombe we have: "High cross, our Lady, St. John, St. Antony, St. Laurence, St. Katherine, St. Sonday, our Lady of Pity, almes light"; and under Nettlecombe: "Alsowles light, St. Antony, high cross, brotherhood of our Lady." Mr. Weaver suggests that St. Sonday is probably St. Dominic, or that St. Dominica, a hermitess of Shapwick of whom very little is known, may be intended. The name is a great puzzle. It is found in various parts of England, and there is at least one Irish instance. Oliver Cromwell, in a letter from Dublin, written on the 17th of September, 1649, speaking of Drogheda, reters to a service tower next the gate called St. Sunday's." The direct evidence we can hardly accept Sunday as a translation of Dominic or Dominica. Every page of the volume contains some interesting reference to mediæval customs. The habit of paying others to go on pilgrimage is well known. There is an example here. In 1531 Edmund Tayler leaves ten shillings to some one to go on pilgrimage to the holy blood of Hayles on his behalf.

The Registers of St. Mary Magdalene, Canterbury, 1559-1800. Edited by Joseph Meadows Cowper. (Privately printed.) — This is the fourth volume of the series of Canterbury parish registers that the industry of Mr. Cowper has All the baptismal and burial entries in this volume previous to 1634, and all the previous to 1639, are copied marriage entries from the archidiaconal transcripts, which begin in 1559, and are more than usually perfect. The covers of the earlier parochial registers yield, as is so often the case, entertaining and reflective On the inside of the first cover of the oldest register now at St. Mary Magdalene's, Canterbury, are records of the choosing of three successive parish clerks, and also the following entries: "Mem. That one February ye 6, That one February ye 6, 1702, Then John Bosher liveing at the Faulken killed Robert Amsden and was hanged at Oaten Hill for that factt May folowing, beeing the 5"; "Mem. That in ye yeare 1703 there hapened in ye month of November one ye 26 day a mightey dreadfull tempetious wind which there has not bin ye like in oure age"; "November the 18, 1692, John Wingate and Thomas Smith hatter agreed by the yeare that Thomas Smith is to find him in hatts for twenty shillings the yeare during life." On the last leaf are other entries relative to local or national affairs. Such are the following: "Of Burials in London those of the plague. From the 15 of August to the 26 1665 then of the plague died 4237.

Next week as follows the plaague were 6102 in all that week 7496"; "October ye......1697 the Peace beetwixt England and France was proclaimed with drums and trumpet Esq Beverton Mayor"; "March ye 8, 1696, Then Mr. Fich Rooke and a Ensigne his name was Antho Buckeredg they fough a duell in the North Hombes and boath dyed in the feild"; "December the 6, 1687 Then the lion was baited to death in the White Hart yarde by dogges." Mr. Cowper, in his introduction, discourses with learned interest on these and other quaint entries, drawing therefrom pictures of old Canterbury life. The 140 pages of accurate transcript of a city register that extends from the days of Elizabeth to the midst of those of George III., together with forty pages of double-columned indexes of persons and places, make this volume all that can possibly be desired by the most insatiate student of genealogy and local history.

#### OUR LIBRARY TABLE.

WITH The Log of a Jack Tar, which Commander V. Lovett Cameron has edited for the "Adventure Series" (Fisher Unwin), we have but two faults to find: the title is inaccurate, and there is no guarantee of its authenticity. As to the title, the book is in no sense a log, but professes to be a narrative written "in a con-secutive form" after the old sailor "had given up the sea"; and no one knows better than Capt. Cameron that "Jack Tar" is an absurdity with no nautical existence. This, however, may be passed over as a somewhat objectionable freak of the editor; the other fault is more serious. No information is given about the MS. as to its antecedents, or where it came from, or how Capt. Cameron became possessed of it. He tells us, indeed, that "of the truth of the narrative there can be no manner of doubt "; meaning, of course, that he himself has no doubt. But Capt. Cameron has sufficient experience as a writer, a traveller, and a man of the world, to know that on such a point there are always many who will question such an opinion unless the grounds for it are stated. Mr. Fisher Unwin also has written to the papers to the effect that there can be no doubt as to the genuineness of the MS.; but neither does he supply any evidence in support of the faith that is in him. After all, it is perhaps not of much consequence. The "log" is extremely interesting, is at least as veracious as the adventures of Trelawny or Robert Drury, and makes a highly acceptable addition to the series. Of the essential truth of Mr. O'Brien's narrative, which forms the appendix, there can be no The substance of it question. abroad at the time, and was published in the Naval Chronicle within three or four years. The narrative itself was published by O'Brien in 1814, and a second edition in 1839. Capt. O'Brien, as he became in 1821, was a well-known and meritorious officer, whose life and services may be read in Marshall or O'Byrne, though Capt. Cameron has not thought it necessary to notice them. He became a rear-admiral on the retired list in 1852, and died some years later at a ripe age; the extraordinary hardships he underwent in the course of his travels through France and Germany not having conduced, it would seem, to the shortening of his days.

Messrs. Methuen & Co. publish Trade Unionism New and Old, by Mr. George Howell, M.P., a volume of the series entitled "Social Questions of To-day." Mr. Howell's book is partly historical, but in his seventh and eighth chapters he gives a very full view of the position of the new unionism, and the struggle between thand the old. Considering his well-known and strong opinion against many of the changes, such as the legal eight hours, for which the new unionism and a portion of the old are asking, Mr. Howell writes with much fairness. As regards picketing, while he ridicules a resolu-

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tion arrived at by the Liverpool Congress, he himself states that the recent decisions by Mr. Bompas and by Judge Seymour were based upon a novel and strained interpretation of the term "intimidates," and declares that "if intimidation is construed to mean any kind of 'moral pressure' which one man, or several men, may bring to bear upon another, or other persons......
then no man is safe." Mr. Howell says that
these decisions apply only to workmen, and are
not equally applicable to employers under
analogous circumstances, and that the decisions form class interpretation of class law. This coming from Mr. Howell, who is highly Conservative upon labour and liberty and property questions, is a weighty pronouncement. We may note, however, that Mr. Howell uses the words "class law" in a different sense, although words "class law" in a different sense, although a defensible one, from that in which they are commonly used. He does not mean that he objects to the Act; and the word "class," which has its usual bad meaning in his phrase "class interpretation," must be understood to be used without that bad meaning in the phrase "class law" law.

We have received from Messrs. Harrison & Sons the India Office List for 1891, which is as useful as usual, and in which we have at present found no error.

WE have to acknowledge the receipt of the WE have to acknowledge the receipt of the catalogues of Mr. Daniell (topography), Messrs. Ellis & Elvey (valuable), Mr. Galwey (good), Messrs. Garratt & Co., Mr. Higham (fairly good), Mr. W. Hutt (good), Messrs. Jarvis & Son (topography), Messrs. Kegan Paul & Co. (Sanskrit literature), Messrs. Sotheran (good), and Mr. Spencer (good). Mr. Meehan (fairly good) of Bath, Mr. Downing (fair), Mr. Lowe (good), and the Midland Educational Company of Birmingham Messrs Fawn & Son (good) and Birmingham, Messrs. Fawn & Son (good) and Messrs. George's Sons (two good catalogues) of Bristol, Mr. Johnston (good) of Edinburgh, Mr. Teal of Halifax, Mr. Kennard of Leamington, Mr. Potter (two catalogues) and Messrs. Young & Sons (good) of Liverpool, and Mr. Thorp (fairly good) of Reading have sent us their catalogues. Messrs. C. Scribner's Sons of New York have also forwarded a catalogue, and M. Neubner of Cologne has sent us two (historical).

Messrs. Mowbray & Co., of Oxford, have sent us some Easter cards of ecclesiastical design, and suitable for the season.

WE have on our table First Principles of WE have on our table First Principles of Christ, by A. F. Russell (S.P.C.K.),—The Christ the Son of God, by the Abbé C. Fouard, translated by G. F. X. Griffith, 2 vols. (Longmans),—Straight On, by the Rev. F. Bourdillon (S.P.C.K.),—The True Grounds of Religious Faith, by R. Braithwaite (Kegan Paul),—By the Mystery of Thy Holy Incarnation (S.P.C.K.),—Ouled and Nichte by C. Faulbabey (Bester). the Mystery of Thy Hoty Incarnation (S.F.C.K.),
—Onkel und Nichte, by O. Faulhaber (Boston,
U.S., Heath),—Meine Erlebnisse in Athen, by
J. B. Telfy (Vienna, Lauffer),—Die Deutsche
Schule und das Klassische Altertum, by A.
Ohlert (Hanover, Meyer),—and Il Mio Poema,
by P. Ridolfi-Bolognesi (Florence, Le Monnier).

Among Naw Editions we have The Unknown by P. Ridolfi-Bolognesi (Florence, Le Monnier).

Among New Editions we have The Unknown Horn of Africa, by F. L. James (Philip),—

Studies in Christian Character, by Mrs. W. R. Lloyd (Hogg),—In Clover and Heather, by W. Bruce (Blackwood),—Les Plaideurs, Comédie, by J. Racine, edited by E. G. W. Braunholtz (Cambridge, University Press),—and Burdet's Prince, Princess, and People (Routledge). Also the following Pamphlets: Is English a German Language? by Prof. Dr. G. Stephens (Allen & Storr),—The Great Refusal, by Vindex (Allen & Co.),—Marriage: Is it a Failure? (Merthyr Tydil, Farrant & Frost),—Celtic MSS. in relation to the Macpherson Fraud, by the author of 'Celticism a Myth' (E. W. Allen),—The Cure of Consumption, by Prof. R. Koch (Heinemann),—The Workings of the Holy Spirit in the Church of England, by H. E. M. (Burns & Oates),—and The Historical Character of the Old Testament, by J. Eckersley (S. P.C. K.). Old Testament, by J. Eckersley (S.P.C.K.).

#### LIST OF NEW BOOKS.

#### ENGLISH. Theology.

Book of Job and the Song of Solomon, trans. by Talmia. 2/ Changed Life (The), an Address by the Author of 'Greatest Thing in the World,' cr. 8vo. 2/6 cl. Haweis's (W. H. R.) The Broad Church, or What is Coming,

Haweis's (W. H. R.) The Broad Charlet, of that the Congress of St., 6, cl. (Rellog's (S. H) The Book of Leviticus, 8vo. 7,6 cl. (Expositor's Bible.)
Laurien's (V.) Conventional Christianity, is it the Teaching of the Founder? cr. 8vo. 3,6 cl.
Notes and Queries on the Catholic Faith and Religion, with Preface by Rev. T. T. Carter, cr. 8vo. 2,6 cl.
Paul's C. K.) Faith and Unfaith, and other Essays, 7,6 cl.
Williamson's (A.) The Intermediate State, 8vo. 2,6 cl.
Wilson's (Rev. J. M.) Sermons, Second Series, preached in Clitton College Chapel, 1888-90, cr. 8vo. 6, cl.

Law.

Lane tham's (J. E.) Manual of the Elections (Scotland) Corrupt and Illegal Practices Act, 1890, 8vo. 4/6 cl.

Poetry.

Vision of Barabbas, and other Poems, 8vo. 4/6

Vision of Barabbas, and other Poems, 8vo. 4/8

Philosophy.

Hughes's (Rev. H.) Principles of Natural and Supernatural
Morals, Vol. 2, 8vo. 12/el.

History and Biography.

Chapman's (Mrs. E. F.) Ske'ches of some Distinguished
Indian Women, cr. 8vo. 2/6 cl.

Dictionary of National Biography, edited by Leslie Stephen
and S. Lee, Vol. 25, roy. 8vo. 15/el.

Diggle's (J. W.) Lancashire Life of Bishop Fraser, cheap
edition, cr. 8vo. 3/6 cl.

Liddell's (Col. R. S.) Memoirs of the 10th Royal Hussars, 63/
Mazzini's (J.) Life and Writings, Vol. 6, cr. 8vo. 4/6 cl.

Shore's (E.) Journal, with Portrait and Facsimile, cr. 8vo. 6/

Philology Philology.

Hayden's (Rev. W.) Introduction to the Study of the Irish Language, 8vo. 2/6 swd.

Science.

Fothergill's (W. E.) Zoological Types and Classification, 5/
Hutchinson's (P. S.) Manual of Diseases of the Nose and
Throat, cr. 8vo. 3 6 cl.
Langdon-Davie's (C.) Explanation of the Phonopore, Telegraph, &c., 4to. 4/bds.
Lock's (J. B.) Trigonometry of One Angle, 12mo. 2/6 cl.
Verner's (W.) Some Notes on Military Topography, 5/cl.
Young's (C. A.) Lessons in Astronomy, including Uranography, cr. 8vo. 6/cl.

General Literature.

General Literature.

Character Writings of Seventeenth Century, edited by H.
Morley, 8vo. 3, 6 cl.
Cottingham's (B.) Forbidden by Law, cr. 8vo. 2/ bds.
Delbert's (P.) Social Evolution, cr. 8vo. 5/ cl.
Martineau's (J.) Essays, Reviews, and Addresses, Vol. 2, 7/6
Nausicaa Cfhe), a Love Story, by S. M. H., cr. 8vo. 3/6 cl.
Pamely's (C.) Colliery Manager's Handbook, med. 8vo. 25/ cl.
Parry's (E. A.) Charles Macklin, cr. 8vo. 2 6 cl.
Seal of Fate (The), by Lady Pollock and W. H. Pollock, 6/

#### FOREIGN.

Theology,
Bonwetsch (G. N.): Methodius v. Olympus, Part 1, 13m.
Erbes (K.): Die Offenbarung Johannis, 3m. 60.
Harnack (A.): Grundriss der Dogmengeschichte, Pt. 2, 3m.
Haussleiter (J.) u. Zahn (T.): Forschungen zur Geschichte
d. Neuetsamentlichen Kanons, Part 4, 8m.
Schultz (H.): Grundriss der Evangelischen Ethik, 1m. 80. Philology.

Büdinger (M.): Poesie u. Urkunde bei Thukydides, Part 2,

4m. 20.
Cleomedis de Motu Circulari Corporum Cælestium Libri Duo, ed. H. Ziegler, 2m. 70.
Commentationes Woelfflinianæ, 8m.
Galeni Scripta Minora, rec. J. Marquardt, I. Mueller, G. Helmreich, Vol. 2, 2m. 40.
Homeri Carmina, rec. A. Ludwich, Part 2, Vol. 2, 8m.
Oracula Sibyllina, rec. A. Rzach, 12m.
Plutarchi Cheronensis Moralia, rec. G. N. Bernardakis, Vol. 3, 3m.

Vol. 3, 3m. nti Varronis (M.) Rerum Rusticarum Libri III., ann.

Science.

Clebsch (A.): Vorlesungen üb. Geometrie, Vol. 2, Part 1, 12m. Heymann (W.): Die Transformation u. Integration der Dif-ferential- u. Differenzengleichungen, 12m.

Zöller (E.): Die Universitäten u. Technischen Hochschulen, 5m. General Literature.

#### BALLADE

FOR THE FUNERAL OF THE LAST OF THE JOYOUS POETS. ONE ballade more before we say goodnight, O dying Muse, one mournful ballade more; Then let the new men fall to their delight,

The Impressionist, the Decadent, a score Of other fresh fanatics, who adore Quaint demons, and disdain thy golden shrine; Ah! faded goddess, thou wert held divine
When we were young! But now each laurelled

Has fallen, and fallen the ancient glorious line; The last is gone, since Banville too is dead.

Peace, peace a moment, dolorous Ibsenite!
Pale Tolstoist, meaning from the Euxine shore!
Heredity, to dreamland take thy flight!
And, fell Psychology, forbear to pour
Drop after drop thy dose of hellebore,

For we look back to-night to ruddier wine And gayer singing than these moans of thine ! Our skies were azure once, our roses red, Our poets once were crowned with eglantine; The last is gone, since Banville too is dead.

With flutes and lyres and many a lovely rite Through the mal woodland of our youth they bore

Verse, like an ichor in a chrysolite,

Secret yet splendid, and the world forswore, One breathing-space, the mocking mask it wore. Then failed, then fell those children of the vine,— Sons of the sun,—and sank in slow decline; Pulse after pulse their radiant lives were shel; To silence we their crystal names consign;

The last is gone, since Banville too is dead.

#### ENVOL.

PRINCE-JEWELLER, whose facet-rhymes combine All hues that glow, all rays that shift and shine, Farewelt! thy song is sung, thy splendour flad! No bards to Aganippe's wave incline;

The last is gone, since BANVILLE too is dead. EDMIND GOSSE.

#### WILLIAM BLAKE.

In reading just now a book which once made some noise in the world, I have come across a mention of the painter-poet and mystic William Blake which certainly escaped the attention of his chief biographer, the late Alexander Gilchrist, and of all other writers who have concerned themselves with this singular genius. The book in question is entitled "Diary illustrative of the Times of George the Fourth, interspersed with Original Letters from the late Queen Caroline, the Princess Charlotte, and from various other Distinguished Persons. Edited by John Galt. Colburn. 1838-39." It is sufficiently well known that the writer of the diary was Lady Charlotte Bury. As the passage regarding Blake, which occurs in vol. iii. pp. 346, &c., appears to me to be of no small interest, I offer it for reproduction in the Athenaum:-

"Tuesday, the 20th of January [1820 must be the year]. I dined at Lady C. L.—'s [this certainly means, as various passages here and there in the Diary show, Lady Caroline Lamb, chiefly remembered at the present day by her unfortunate connexion with Lord Byron]. She had collected a srange party of artists and literati, and one or two fine folks, who were very ill assorted with the rest of the geometry, and appeared neither to give nor s'range party of artists and literati, and one or two fine folks, who were very ill assorted with the rest of the company, and appeared neither to give nor receive pleasure from the society among whom they were mingled. Sir T. Lawrence, next whom I sat at dinner, is as courtly as ever.....Besides Sir T., there were [was] also present of this profession Mrs. M. [must be Mrs. Mee], the miniature-painter—a modest pleasing person; like the pictures she executes, soft and sweet. Then there was another eccentric little artist, by name Blake; not a regular professional painter, but one of those persons who follow the art for its own sweet sake, and derive their happiness from its pursuit. He appeared to me full of beautiful imaginations and genius: but how far the execution of his designs is equal to the conceptions of his mental vision I know not, never having seen them. Main-d'œuvre is frequently wanting where the mind is most powerful. Mr. Blake appears unlearned in all that concerns this world, and from what he said I should fear he was one of those whose feelings are far superior to his situation in life. He looks careworn and subdued; but his countenance radiated as he spoke of his favourite pursuit, and he appeared gratified by talking to a person who comprehended his feelings. I can easily imagine that he seldom meets with any one who enters into his views—for they are peculiar, and exalted above the common level of received opinions. I could not help contrasting this humble artist with the great and powerful Sir Thomas Lawrence, and thinking that the one was fully, if not more, worthy of the distinction and the fame to which the other has attained, but from which he is far removed. Mr. Blake, however, though he may have as much right, from talent and merit, to the advantages of which Sir Thomas is possessed, evifar removed. Mr. Blake, however, though he may have as much right, from talent and merit, to the advantages of which Sir Thomas is possessed, evidently lacks that worldly wisdom and that grace of manner which make a man gain an eminence in his profession, and succeed in society. Every word he uttered spoke the perfect simplicity of his mind, and his total ignorance of all worldly matters. He told me that Lady C—— L—— had been very kind to him. 'Ah!' said he, 'there is a deal of kindness in that lady.' I agreed with him; and, though it was impossible not to laugh at the strange manner

in which the lad arranged this party. I could not in which she I ad arranged this party. I could not help admiring the goodness of heart and discrimination of talent which had made her patronize this unknown artist. Sir T. Lawrence looked at me several times whilst I was talking with Mr. B., and I saw his lips curl with a sneer as if he despised me for conversing with so insignificant a person. [Mr. Galt the editor here supplies a note as follows: "There is surely some mistake in this supposition, for Sir T. Lawrence was—afterwards at least—one of Mr. Blake's great patrons and admirers."] It was very evident Sir Thomas did not like the comany he found himself in though he was too wellpany he found himself in, though he was too well-bred and too prudent to hazard a remark upon the subject.....Altogether I never was at a more curious assemblage of persons than this party combined."

This is the only entry regarding Blake in the Diary of Lady Charlotte Bury, and is, so far as I know, the sole record to show that Lady Caroline Lamb had any sort of acquaintance with him. Blake was sixty-two years of age in January, 1820. He was then still a resident in South Molton Street; in the following year, 1821, he moved into his last dwelling, the house in Fountain Court, Strand. Sir Thomas Law-rence, it may be remembered, became the purchaser of one of Blake's water colours of the 'Vision of Queen Katherine,' and no doubt of some other works of his.

W. M. Rossetti.

PROF. ROSSI.

Gainsborough, March 21, 1891, PROF. ADAMO ROSSI, who once filled the Chair of Latin and Italian at the University of Perugia, and was formerly chief librarian and archivist of that city, died on the 22nd ult. in

his seventieth year.

In knowledge of the ancient and mediæval history of the province of Umbria, and of its painters and celebrities, he leaves no successor of equal calibre to carry forward the torch of learning he so sedulously kept alight. He was the supreme authority on all local traditions for students far and near, and ever since he was stricken by paralysis in 1887 continued the central figure of the literary and artistic set in Perugia.

My acquaintance with him began in 1884 when in search of information concerning the 'Madonna dei Ansidei,' now in our National Gallery He was then busy in collecting a store of material to add to what is known of Raphael's to add to what is known of Raphael's early connexion with Perugia. Let us hope the unpublished data of which he then spoke to me form part of the valuable collection of his books and MSS. the municipality are now in treaty for.

His close familiarity with every period and event of the chequered existence of "August" Perugia rendered him impatient of the slightest divergence from the authentic records of which he was the keeper; and his palæographic skill gave him vast superiority over all less able investigators. He contributed largely to many of the leading learned periodicals of Italy, and was himself the editor of more than one devoted to his favourite studies.

In 1885 a lamentable incident closed his career as City Librarian and deprived him of all his public official positions. He was adjudged to be responsible for the loss or theft of the priceless copy of Cicero belonging to the City Library under his charge, and mulcted in a heavy fine. Broken-hearted, the old professor was compelled for a bare livelihood to accept the post of schoolmaster in the town of Bevagna, near Foligno. I met him there by chance in 1886 as I was strolling through the streets deploring the devastation of buildings and churches, now in ruinous condition. Its town hall is turned into a theatre and depôt of iron hall is turned into a theatre and depot of iron bedsteads. Soon after a Court of Appeal quashed the iniquitous sentence, and he returned to Perugia. Grief did the rest. He lingered till a month ago, always retaining his exact memory, but his body was a wreck.

I last visited him in November, 1889. Perhaps the translation of a few lines he wrote me

haps the translation of a few lines he wrote me

will best describe the force of his ruling passion, strong to the last :-

"'Yesterday came under my notice the name of Canon Don Girolamo Pinturicchio, who flourished in the first decades of the Cinquecento. Is he the same that Cavaliere Bianconi told you of at Bettona? I am curious to learn, and hope that you, my good friend, will satisfy my curiosity. I salute you, and wish you good fortune in your researches."

WILLIAM MERCER.

AN UNPUBLISHED LETTER OF GEORGE WASHINGTON.

New York, March, 1891.

Twice Washington had to provide for the training and education of youth. Having married the widow Custis, he adopted her only son, John Custis, whom he confided to the care of the Rev. Jonathan Boucher. Mr. Frederick Locker-Lampson, grandson of Jonathan Boucher, possesses a number of Washington's letters to that clergyman; and I may say, in passing, that I possess a large number (copies) of Boucher's letters to Washington, which are of much interest. In May, 1889, I printed some of this correspondence (in *Lippincott's Magazine*). Washington's letters show his ideal of a cultivated gentleman (it was before the Revolution) to be one who knows some little Greek and Latin, and has a thorough knowledge of "Arithmetick." He is very particular to have the youth taught to dance well, and he must know French perfectly, ignorance of that language having been the defect in Washington's own education which he felt most deeply through his entire career, and which, indeed, caused the breaking up of his cabinet in 1795, when a fictitious translation of a French dispatch led to the fall of Randolph, his Secretary of State. "The study of Geometry," he writes Boucher, "and the Mathematics (with due regard to the limites of it) is equally advantageous. The principles of Philosophy, Moral, Natural, &c., I should think a very desirable knowledge for

Young Custis was at this time seventeen. Two ears later, as the general was considering to what college he should be sent, the youth settled the question by marrying Eleanor Calvert, aged sixteen, whose proximity to Mr. Boucher's house in Annapolis (Maryland) may explain the clergyman's poor success in trying to make the general's adopted son a scholar. John Custis died at twenty-seven of camp fever, caught at Yorktown, Virginia, where he was Washington's Aide during the siege of Cornwallis. He left a son, George Washington Parke Custis, for whom the general hoped to do what he would fain have done for the father. At the age of seven-teen this youth was at college in Annapolis, and it is amusing to observe how anxious the general had become about the young ladies of that town. The name of the teacher to whom the letter was addressed does not appear.

was addressed does not appear.

Mount Vernon, 2d. Sep. 1798.

SIE,—Your favour of the 13th ulto with the accounts came duly to hand, and I thank you for the trouble you have had in paying and taking receipts therefor. The small balance of 1l. 2s. 5½d. may, if you please, be given to Mr. Custis.

It was my intention to have written fully to you be the return of this young Gentleman to Colege, but the debilitated state into which I have been thrown by a fever, with which I was seized on the 18th and could procure no remission of until the 25th past, rendered writing equally irksome and improper. Were the case otherwise I should, I confess, be at a loss to point out any precise course of study for Mr. Custis for Mr. Custis [sic]. My views with respect to him have already been made known to you, and therefore it is not necessary to repeat them on this occasion;—but it is not merely what the best course is, for him to pursue, that requires consideration, but such an one as he can be induced to pursue, and will contribute to his improvement, and the objects in view. In directing the first, to the subjects, a gentleman of your literature, discernment, and knowledge of the world, would be at no loss, without any suggestion of mine, if there was as good a disposition to receive as there are talents to acquire knowledge; but as

there seems to be in this youth an unconquerable indolence of temper, a disinclination in fact to all study, it must rest with you to lead him in the best manner, and by the easiest modes you can devise, to the study of such useful acquirements as may be serviceable to himself and, eventually, beneficial to his country hereafter.

serviceable to himself and, eventually, beneficial to his country hereafter.

French, from having become in a manner the universal language, I wished him to be master of, but I do not find from enquiry that he has made much progress in the study of it. Some of the practical branches of mathematics, particularly surveying, he ought, possessing a good deal of landed property, to be well acquainted with, as he may have a frequent occasion for the exercise of that art.

art.

I have already exceeded the limits I had prescribed to myself when I began this letter, but I will trespass yet a little more while I entreat that you will examine him, as often as you can make it convenient, yourself, and admonish him seriously of his omissions and defects; and prevent, as much as it can be done without too rigid a restraint, a devotion of his time to visitations of the families in Annapolis:—which, when carried to excess or beyond a certain point, cannot fail to take his mind from study, and turn his thoughts to very different objects. Above all, let me request, if you should perceive any appearance of his attaching himself, by visits or otherwise, to any young lady of that place, that you would admonish him against the measure on account of his youth and incapability of appreciating all the requisites for a connection which, in the common course of things, can terminate with the death of one of the parties only; and if it is done without effect, to advice me thereof. If in his reading he was to make commonplace

and if it is done without effect, to advise me thereof. If in his reading he was to make commonplace notes, as is usual; copy them fair and show them to you, two good purposes would be answered by it—
1. you would see with what judgment they were done; and 2. it might be a means to improve his handwriting, which requires nothing but care and attention to render it good. At present all of his writing that I have seen is a hurried scribble, as if to get to the end speedily was the sole object of get to the end speedily was the sole object of iting.

With very great esteem and regard,
I am, Sir,
Your Obedt Hble Serve writing.

G° Washington.
P.S.—Knowledge in Book keeping is essential to all who are under the necessity of keeping a/c".

George W. P. Custis, concerning whom this letter was written, married Mary Lee Fitzhugh, of Chatham, Fredericksburg, and these were the grandparents of General Robert E. Lee. Custis wrote the entertaining, but untrust-worthy, 'Recollections and Private Memoirs of Washington.' Moncure D. Conway.

#### SALES.

In last week's paper we gave an account of the first four days of the sale of the famous Lakelands Library at the rooms of Messrs. Sotheby, Wilkinson & Hodge. The bibliomania appears unabated, and we now print the result of the following five days. The most attractive articles were: Euripidis Tragodise IV. Græce, first edition, 20l. 10s. Flemish and French Poems, MS. on vellum, 25l. 10s. A most important collection of French State Papers, autograph letters, and official documents from the time of Louis XIV. to Napoleon I., 250l. Frasso, Fortuna de Amor, first edition, famous as forming part of Don Quixote's library, 19l. Froissart's Chronicle, slightly imperfect, 25l. Garlands collected by T. Hearne, 20l., purchased in Heber's sale for 5l. 12s. 6d. Gasparini Epistolæ, 201.10s. Gheyloven, Speculum Conscientiæ, first book printed at Brussels, 361. Glanville de Proprietatibus Anglise, on the authority of de Proprietatibus Angliæ, on the authority of Wynkyn de Worde supposed to have been printed by Caxton, but undoubtedly by Goltz de Sletzstat, 18l.; and a Dutch version, the only known production of Bellaert with his name, 20l. 10s. Gould's Birds of Europe, 79l.; and his Birds of New Guinea, 40l. Grace's Memoirs of the Grace Family, 16l. Heldt, Drawings of Costume, Tournaments, &c., 43l. Hendley's Jeypore Expedition, 28l. 10s. Henricipetri, Chronyc, printed in 1580 at Norwich, 17l. Herrick's Hesperides, first edition, 38l. Heures, a magnificent manuscript executed for Heures, a magnificent manuscript executed for Hubert du Berry d'Artois, with miniatures, 360l. Heures de Paris, printed by Kerver, 301.

Hieronymi Epistolæ, printed in 1497, on account of its charming woodcuts, 37l. Holbein, Apostolici Symboli Explanatio, 9l.; and his Icones Veteris Testamenti, 181. Holland's Heroologia, 19l. 15s. Homeri Opera, Græce, first edition, 99l. Homer, translated by G. Chapman, 29l. Horse B. Marise, beautiful manuscript on vellum, with exquisite miniatures, 637l. 10s.; Horse, the two Aldine editions, 49l. and 37l. Horatius, first Aldine edition, 9t. 5s.; and the second, 4l. 17s. 6d.; Horatius, two fine MSS. on vellum, 100l. and 105l. Howell's Familiar Letters, illustrated, 40l. Victor Hugo, Œuvres, presented by him to his goddaughter, 101l. A series of miniatures in gold and colours, 85l. 9s. Illustration de l'Art du XVIII. 691., purchased in his sale for 521. 10s. Clovio's Miniature of Christ presented in the Temple, 1171. Juvenalis Satyre, printed in 1473 by J. de Fivizano, 174. Kent County, illustrations, 491. La Borde, Chansons mises en Musique, 621. Lactantii Opera, first edition, 135l. La Fontaine, Contes, the édition des Fermiers Généraux, 35l. Lambranzi, Thea-tralische Tantzschul, 51l. Lascaris, Grammatica Græca, first edition, 81l. Latterbury super Trenis Iherimiæ, printed in 1482 at Oxford, 30l. Laudes B. Mariæ, first book printed at Hamburg, 231. Longus, Amours Pastorales, with Hamburg, 23. Longus, Amours Pastorales, with engravings by Audran from designs by the Regent Duke of Orleans, 14l. 15s.; and the 1757 edition, 15l. Lucani Pharsalia, first edition, 13l. Lyden Christi, first book printed in Amsterdam, 10l. 5s. Lydwinæ Vita, first book printed at Schiedam, 30l. Maitland Club Publications, 120l. Manning and Paris Science. printed at Schiedam, 30t. Maitland Club Publications, 120t. Manning and Bray's Surrey, large paper, illustrated, 140t. Marguerites de la Marguerite, 19t. 15s. Mathias, Pursuits of Literature, illustrated, 65t. Mattheus de Cracovia de Eucharistica, printed, circa 1460, by Gutenberg, 15t. Maximiliani Epistola de Navigatione Magellani, first account of the Straits of Magellan, 5l. 10s. Middlesex, illustrations, 381. Milton's Poems, first collective edition, 571.; and another copy cut in top margins, 221. Miniatures on vellum, exquisitely illuminated in gold and colours, 527l. Missals of various in gold and colours, 527l. Missals of various cathedrals, 152l. 15s. Musæi Hero et Leander, first edition, and first book printed by Aldus, 17l. Nash's Mansions, 28l. 10s. Nash's Strange Newes, 10l.; his Pierce Pennilesse his Supplication to the Divell, 8l. 2s. 6d.; his Have with you to Saffron Walden, 21l.; and his Lenten Stuffe, 8l. 2s. 6d. Les Neuf Preux Roman de Chevalerie, 16l. 10s. Niceta, Historia de Costantinopli, in the binding of Demetrio Canevari, 27l. Officium B. Mariæ Virginis, MS. on vellum, with illuminated borders, 65l.; Officium, written in 1498 for the Sfondrato family by the famous scribe Sigismundus de Sigismundis, 84l.; and another MS. Officium with seven miniatures, 24%. Orphei Argonautica et Hymni, first edition, considered the first book printed by Junta, but probably only printed for him by the Nerli in the type used by them for the first edition of Homer, 6l. 6s. Pageants of Zug in Esterreich wider den Turcken, for the Marriage of the Duke of Lorraine with the Archduchess Maria Theresa, and for the Reception of the Duke of Brunswick in Venice, 13t. 15s. Panzeri Annales Typographici, 18t. 15s. Parkes, Curtaine-Drawer of the World, 14t. Pas, Miroir des Courtisannes and Abus du Mariage, 251. 10s. Pasquils Mad-Cappe throwne at Corruptions, bought for 3l. in Sir M. Sykes's sale. nant's London, illustrated, 90t. Petrarca, Rime, superb MS. on vellum, with miniatures, 80t. Phelippe II. and III. Carta de Hidalguia for J. S. de Bivero, manuscript on vellum, with miniatures and autographs, 47l. Picart's Designs for Ornamentation, 20l. 10s. Pii IV. Bulla

Erectionis Civitatis Piæ ac Gratiarum in ea sedificantibus Concessarum, an extraordinary bull, containing an invitation to the courtesants of Rome to contribute, but subsequently suppressed, and its existence denied, 5l. 15s., having cost Mr. Crawford 16l. 15s Pilpay, Fabulæ, with woodcuts, 19l. 5s. Pinder, Passio Christi, 16l. Plinii Epistolæ, first edition, 13l. 10s. Poems, containing eighty ballads not found elsewhere, MS. of the seventeenth century, 40l.; two other collections of MS. Poetry, 7l. 15s. and 3ll. Poliphili Hypnerotomachia, first edition, wanting last leaf, 19l. Pomponii Melæ Cosmographia, first edition, 10l. 10s. Poncianus der Keyser, 22l. Porto, Romeo e Giulietta, printed on vellum with miniatures by Gignola, 3ll. 10s. Portraits et Vies des XII. Empereurs de Rome, MS. on vellum, 25l. Prisciani Opera, first edition, 11l. The nine days' sale has realized 16,117l.

At the sale of the Brayton Ives Collection, which began in New York on March 5th, the which began in New York on March 5th, the following prices may be noted:—An autograph letter of Columbus, giving an account of the discovery of America, sold with a year's guarantee against proof of spuriousness, brought \$4,300; another letter of Columbus sold for \$1,600; a third for \$1,500; a fourth for \$155. Three letters of Cortez sold for \$900, \$900, \$850. The Gutenberg Bible, for which Mr. Ives paid \$16,000, sold at \$14,800. John Eliot's Indian (American) Bible (Cambridge, 1663) brought \$1,650. A first edition of Castiglione (the Golden Book) sold at \$900. Jacques Cartier's Newe Fraunce (London, 1580), \$1,000. Robert Burns's Poems, printed by John Wilson at Kilmarnock, \$430. De Bry's Voyages (9 vols.), \$900. Denton's Brief Description of New York (ed. 1670), \$615. Aristotle's De Historia Animalium Libri (printed on vellum by John of Cologne, 1476), \$800. Balbus's Catholicon (1459), \$1,700. Bullock's Virginia Impartially Examined (London, 1649), \$115. Homer, printed in Greek by Demetrius Cretensis (2 vols., folio, Florence, 1488), \$430. Boccaccio (Venice, 1472, folio), \$60; Bocace (Paris, 1569, a copy bound by Clovis Eve for Marguerite de Valois), \$135; Boccaccio (bound by Roger Payne, 1473), \$105; Bocace (Amsterdam, 1697), \$54; Bocaceio (London, 1757, 5 vols., bound by David, plates by Gravelot, Elsin, and Boucher), \$155. The Book of Mormon (Palmyra, N.Y., 1830) brought \$35.

#### THE REV ROBERT HEBERT QUICK.

On March 9th, in his sixtieth year, died the best known of English writers on education. best known of English writers on education. Reputation came to him slowly and unsought. Essays on Educational Reformers,' the work by which he will live, was published in 1868, and was hardly noticed at the time. The author had to reduce the price in order to get rid of the small edition of five hundred copies. But in America the book was eagerly read by teachers, and reprinted by three rival firms, besides the authorized edition of Messrs. Clarke. Till he published the recent greatly enlarged and partly rewritten edition, Mr. Quick used to import copies from the States, but he never received a penny by way of acknowledgment from the pirates, and when he died was out of pocket by the book. We cannot here attempt to estimate the permanent value of Mr. Quick's contribution to pedagogic literature; it is sufficient to say that he realized the aim that he set himself. In a charming causerie which stands as an appendix to the second edition he applies to his own work the saying of Froebel, "It is the own work the saying of Froebel, duty of each generation to gather up its inheritance from the past, and thus to serve the present, and prepare better things for the future." He possessed in a high degree the rare art of catching and reproducing the salient features of an author, of reading his secret, and rejecting commonplaces and non-essentials. Ponderous German tomes, all the undigested and unread-

able miscellanea of Henry Barnard, are boiled down into a page or two of the 'Reformers.' The style is singularly pure and unaffected, and enlivened by happy illustrations and pat quotations.

In the bibliography of his subject he was facile princeps, and his library contained rare editions of Comenius, Ratichius, Brinsley, most of them acquired by himself, some bequeathed to him by the late Joseph Payne. Mulcaster he may be said to have rediscovered, and that very rare work 'Positions' was unknown till he reprinted and edited it. The bibliography of the article "Education" in the 'Encyclopædia Britannica' was an unacknowledged contribution of Mr. Quick's, and it is hardly necessary to add that he is not responsible for the strange misprints that it contains. Mr. Quick was an exact scholar, and always verified his references. He wrote besides for the 'Encyclopædia' the articles "Kindergarten" and "Froebel." He was at one time a reviewer on the staff of the Spectator, and to the end a constant contributor to the Journal of Education, the current number of which contains very full obituary notices by Prof. Seeley, Dr. Montagu Butler, and other friends.

#### Literary Gossip.

Dr. Smiles's 'History of the House of Murray' will be reviewed in the *Illustrated London News* by Mr. C. J. Longman. The house of Murray and the house of Longman were joint publishers of books, Dr. Smiles reminds us, as early as 1804.

The 'Letters of the Sitwells and the Sacheverells,' from Henry VIII. to Queen Anne, is now in the press. It will contain many letters of much historic interest, and others relating to private life in London, Derby, Nottingham, &c. Sir George Sitwell will be the editor, and as only fifty copies will be printed it will always be a scarce book.

SIR GEORGE SITWELL is about to print for strictly private circulation an account of the political career of William Sacheverell, the first Whig leader of the House of Commons. It will make a small quarto pamphlet of some sixty pages, with a few illustrations, and will be issued in June next.

THE Illustrated London News is going to publish some fragments of the Iliad in English hexameter verse by Mr. George Meredith. Mr. Meredith's versions are much esteemed by his friends for their fire and vigour.

A DESCRIPTIVE catalogue of charters in the possession of Lord Fitzhardinge, preserved in Berkeley Castle, is about to be published by subscription. The author, Mr. I. H. Jeayes of the British Museum, proposes to give descriptions of about a thousand deeds, commencing in the middle of the twelfth century, and to print in full a few of the earliest and most important. Among the series are grants of Henry II., Richard I., and John; charters relating to St. Augustine's Abbey, Bristol; St. Peter's, Gloucester, Kingswood, and Croxton; the families of Fitzhardinge, Berkeley, Bohun, Carey, Gifford, Lacy, Lisle, Mowbray, and Segrave; lands in the counties of Gloucester, Somerset, Leicester, Warwick, and York; the family of Canynge, and the church of St. Mary Redcliffe, Bristol; and wills, inventories, and accounts. Some of the

last named refer to the captivity of Edward II. at Berkeley Castle in 1327.

The arrangements for the sectional meetings of the Folk-lore Congress are now complete. Sir Frederick Pollock will preside over the "Customs and Institutions" section; Mr. E. Sidney Hartland over the "Folk-Tales" section; and Prof. Rhys over the "Mythology" section. The Society of Antiquaries have kindly lent their rooms for the meetings, which will be held from October 1st to 7th. The committee are now ready to receive notices of papers to be read in any of these sections.

Publishers and booksellers persist in their efforts to abolish the system of heavy discounts in the retail trade. The proprietors of a popular magazine have resolved, it is said, to supply it to the middlemen at a reduction of not more than one-sixth of the published price, which will scarcely leave room for any further abatement. Clearly, however, the purveyors of books and magazines have only themselves to thank for any difficulty they may experience in getting back to the level of common sense. Competition amongst publishers led to their giving the booksellers too great a margin of profit; and it was competition again which drove the booksellers to successive discounts of a penny, twopence, and finally threepence in the shilling. The much abused "draper," we believe, has found even a lower deep than that.

Bookbuyers can afford to be indifferent as to the result of the anti-discount movement. If the average price of new books were to rise, fewer books would be bought, and the buyers would not be the greatest sufferers. Under any possible system the same old principles of competition must reassert themselves; the publishers would be obliged to cut each other out with the booksellers, and the booksellers would promptly outbid each other with the general public. If publishers did not leave room for booksellers to make as much profit as before, the latter would soon be in revolt; and, if the bookseller's margin remained, the bookbuyer would not have long to wait for his old discount. Is there any escape from the vicious circle?

Mr. Stanley Lane-Poole hopes to bring out the final part of Lane's 'Arabic Lexicon' in June. The whole of the letter  $Y\acute{e}$  is already printed, and the Supplement, which completes the work, is in progress.

Mr. Lane-Poole is also carrying through the press a selection from Lane's 'Thousand and One Nights,' which will form three volumes in Messrs. Putnam's tasteful "Knickerbocker Nuggets." The story of Aladdin, discovered by Mr. Zotenberg in the Paris MS., will be added in a fresh translation.

The third and concluding volume of Mr. S. R. Gardiner's 'History of the Great Civil War,' which Messrs. Longman have in the press, brings the narrative down to the execution of the king.

It is proposed to reprint that portion of Dugdale's 'Antiquities of Warwickshire' which relates to Birmingham and Aston. The original edition of 1656 will be used, and the illustrations reproduced, whilst add tional information will be supplied from

Dr. Thomas's edition of 1730 and by Mr. W. F. Carter, late editor of the *Midland Antiquary*.

At the annual meeting of the Printers' Pension Corporation on Saturday last it was stated that a further payment of 1,247l. 10s. had been received from Mr. John C. Francis and Mr. C. T. Room, executors under the will of the late Mrs. Holmes. The sum already received by the Corporation from this estate amounts in cash and securities to 11.183l.

'Back to Africa: a Confession,' is the title of a new story by Mr. Wm. Westall, which Messrs. Ward & Downey will issue next week. Mr. Westall is now revising for press another story, 'In Two Moods,' by Korolenko, author of 'The Blind Musician,' which he and Stepniak have recently translated from the Russian. It will be published in April in one volume.

Messrs. Sampson Low, Marston & Co. are to be the London publishers of 'The Great Capitals of the World,' of which we made mention some three weeks ago.

#### A Correspondent writes:-

"Last week one of your contemporaries quoted and commented on a second-hand book-seller's advertisement of a copy of 'Asolando' purporting to bear the inscription, 'Yours truly ever, Robert Browning,' Will you allow me to say that the inscription must be a forgery, for the dying poet saw but one copy of 'Asolando,' and assuredly that volume has not passed into any bookseller's hands?"

Mr. Joseph Forster has in the press a volume entitled 'Some French and Spanish Men of Genius,' which will include essays on Marivaux, Voltaire, Beaumarchais, Mirabeau, Béranger, Cervantes, Calderon, and others. The book will be published shortly by Messrs. Ellis & Elvey.

#### A Correspondent writes:-

"There is already some talk of an association of English authors and owners of copyrights, having for one of its special objects the establishment or control of a first-class printing house in the United States. This is regarded by some authors as an indispensable preliminary to any attempt to take advantage of the new Act, since it would be the only effectual guarantee against their books being 'printed in the American languages.'

the American language.'
"Though the United States Senate and House of Representatives have agreed together on certain principles of copyright legislation, and the President has assented to an Act of Congress, this Act will not become operative for Englishmen until the American Secretary of State has declared himself satisfied, in the terms of the Act, that equivalent privileges of copyright are secured for United States citizens in this country."

Messrs. G. P. Putnam's Sons have in the press a handbook of copyright laws in England and America, and their history. Among the contributors to the work are Mr. Brander Matthews, Mr. R. R. Bowker, and Mr. Haven Putnam.

In addition to the places mentioned in our last issue, Barry, a fast-growing seaport town near Cardiff, has just adopted the Libraries Act; while at Merthyr Tydvil it is also likely soon to be carried. The librarian at Sale, near Manchester, writes to us complaining that our paragraph

"respecting Sale and the Free Libraries Act is not very clear. The Act was adopted here on February 18th, 1890, and the library, which has been built at a cost of about 2,000% subscribed by the gentry of the neighbourhood, was opened to the public on March 7th last. Classing Sale with Peterborough, where the Act has only just been adopted, will possibly give the impression that the Act has only just been adopted here."

Mr. Edgeworth, the new professor at Oxford of Political Economy, has resigned the Tooke Professorship at King's College, London, which he has held since it was created by Thorold Rogers.

The study of modern languages, continental papers say, is to receive new encouragement in Prussia. The Cultus Ministerium intends establishing six annual "Modern Language Travelling Scholarships" of the value of 1,000 marks each, after the fashion of the existing Archæological Travelling Scholarships.

Dr. Stein's catalogue of the 5,000 Sanskrit MSS. found in Jammú is now complete. Among the Vedic MSS. there are numerous old codices: one, containing a portion of the 'S'ânkhâyana-s'rauta-sûtra,' is dated 1148 of the Vikrama era. At Amb, in the Salt Range, he lately visited the ruins of an ancient city with walls in places fifty feet high, and three temples, at the entrance to one of which he observed groups of figures in relief of beautiful workmanship. He has also sent us some printed notes concerning his forthcoming edition of the 'Râjatarangin'.'

ONE HUNDRED AND ONE students attended the Oriental Seminary of Berlin during the past winter session. We wonder how many students attended the Oriental lectures carried on by King's College and University College.

#### SCIENCE

The Ice Age in North America and its Bearing upon the Antiquity of Man. By G. Frederick Wright, D.D., LL.D. (Kegan Paul & Co.)

This is without doubt one of the most important contributions made of late years to the literature of post-tertiary geology. It is the result of years of steady work, carried on by a trained observer under specially favourable conditions, in the most magnificently glaciated area in the world. and that, too, at a time when the progress of knowledge enabled him to steer clear of many pitfalls in which his predecessors were unavoidably ensnared, and to start untrammelled by the theoretical prejudices which seem to have been inseparable from all the earlier discussions as to the state of the northern hemisphere when first man took up his abode there.

We have been so long in the habit of magnifying the classic little nest of moribund glaciers in the Alps, that it is refreshing to be forcibly reminded of the vastly larger scale on which glaciation, past and present, can be studied in the New World. How small the famous ice-stream on which Agassiz and Désor established their Hôtel des Neuchâtelois seems by the side of the Alaskan glacier at the foot of which Dr. Wright dwelt for weeks in 1886! How mean the moraine heaps of Central Europe compared with that astounding barrier of ice débrie traced by the United States geologists as an almost continuous terminal moraine running from ocean to ocean across

the broadest part of North America! How paltry appear the furrows ploughed by ice on our glaciated rocks by the monstrous groovings eroded on the Sandusky islands in the western part of Lake Erie, and figured (from photographs) at pp. 233–242 of this book!

If only in bringing points such as these more clearly before us than has ever yet been done, Dr. Wright has done good service. But he has accomplished much more than this. He has in this well-proportioned volume of six hundred and odd pages produced a masterly treatise on glacial geology generally—a treatise in which not only the American, but the European facts have full justice done them, though the space allotted to these is smaller than we on this side of the Atlantic are accustomed to; in which the whole literature of the subject has been thoroughly digested; and in which the views of previous writers are stated with all possible fairness and lucidity, however opposed they may be to the author's

The method of the work is excellent, and the innumerable facts are skilfully marshalled and seem to fall each in its proper logical place in a manner by no means universal in scientific writings. The general characteristics of glaciers are first stated, then the existing glaciers of the Pacific coast from Southern California to Alaska and those of Greenland are described, then those of the Alps and of other parts of the world. The "Signs of Glaciation" are next defined, and the distribution of such signs in America occupies chapters vii. to xv. Chap. xvi. is devoted to the puzzling deposits known as "loess," chap. xvii. to the Hight of animals and plants during the Glacial Period, and chap. xviii. to Glacial Europe. More speculative matter followsdiscussions of the cause and date of the great Ice Age and of the existence of man in those times.

Some of the author's conclusions will be gathered from the following quotation, which affords at the same time a fair specimen of his style:—

"Most of those who have taken pains to read the preceding pages through from the beginning have doubtless been surprised at the wide range of questions involved in the subject under dis-The movement of ice itself brings up for consideration one of the most singular and obscure of physical problems. A wide field of investigation is still open to the physicist in determining how it is that brittleness and mobility can so unite in one substance as to produce the phenomena of motion observed in living glaciers. The majesty of the ice-move-ment as brought to light in the study of the glaciated area of North America, is equaled only in the movement of the forces of astronomy, or in that of those which have elevated the mountain-ranges on the surface of the earth. Almost every human interest in the northern part of the United States and in British North America is likewise seen to be profoundly affected by the ice-movement which we have been permitted to study. During the great Ice age the old lines of drainage were obliterated, and new lines established, crooked places were made straight, and rough places plain.
The change in the river-courses produced by
the obstruction of glacial deposits has given rise
to the innumerable waterfalls where have grown up the flourishing manufacturing and commercial centers of New England and the interior. The Great Lakes are in the main the result of similar

glacial obstruction. The vast internal commerce of the lake region avails itself of slack-water navigation resulting from the ice-movements of the Glacial age. The innumerable lakes of smaller size which adorn the surface of the northern part of the continent are also the result of glacial action. The anomalous distribution of insects and plants can likewise, in many cases, be traced to the same cause. The Arctic butter-flies and the Alpine flowers upon the summit of Mount Washington, as well as the gigantic forests of California and some of their more distant relatives on the Atlantic coast, were fugitives from the Arctic regions in glacial times, who have since become naturalized citizens of the lower latitudes. And, finally, man himself is connected with the closing centuries of the Glacial period in the United States. American scholars who are ambitious to carry on archeological investigations need no longer go to the valley of the Euphrates or the Nile, or to the languages of central Asia, to find the oldest relics of man in the world, or the surest means of determining the greatness of his antiquity. A boundless, comparatively unworked, most promising and most interesting field lies before the American investigator in the glacial problems of his own country. Nowhere else in the world did the ice of the Glacial period deploy out upon so wide a margin of dry land, and leave so inviting and easy a field of study. Every river rising within the glacial boundary and emerging from the glaciated region presents a problem worthy of the life-long attention of any investigator. Every glacial waterfall and every glacial lake holds out the possibility of yielding up an important clew to chronological questions of absorbing interest. The ingenuity of Professor Asa Gray and others in tracing out the effects of the great Ice age upon the dis-tribution of plants and animals, has only in-troduced us to subjects which need yet to be worked out in endless detail. The object of the present treatise will be largely accomplished if it serves to stimulate and guide the host of local investigators which the subject is sure to interest

Dr. Wright, besides being an officer of the United States Geological Survey, is a Doctor of Divinity and a professor in Oberlin Theological Seminary, and it is much to his credit that nowhere in this work does he attempt any so-called "reconciliation" between the facts of science and the "chronology of the human race supposed to be given in the sacred Scriptures" (Preface, p. viii). He winds up his preface thus:—

"I will only remark that I see no reason why these views [as to the antiquity of man] should seriously disturb the religious faith of any believer in the inspiration of the Bible. At all events, it is incumbent on us to welcome the truth, from whatever source it may come."

The illustrations, including many maps and beautiful reproductions from photographs, are all of the highest character and many of them are new.

The fact that Dr. Wright's book is printed in America (notwithstanding its London imprint) accounts for the spelling of certain words; it also explains, we presume, such an awful sentence as the following: "I do not know as Mr. King has anywhere published these views, nor, indeed, as he would now be willing to own them, as here stated."

#### GEOGRAPHICAL NOTES.

M. Ed. Blanc has written from Tashkent to the Paris Geographical Society, giving some interesting details of the travels and researches of the brothers Grum-Grjimaïlo, who returned to that city after traversing some extensive new

tracts in Eastern Turkistan. The jumpey which has just been completed is the fifth which the elder of the brothers (a distinguished naturalist) has undertaken in Asia. The specimens they have brought back comprise 1,236 birds, 228 larger or medium-sized mammals, upwards of 100 smaller mammals, 70 fishes, 150 reptiles and Batrachia, more than 1,000 mineral specimens, and about 500 plants, represented by 2,000 dried specimens. Among the more remarkable animals are some wild horses, which are not the descendants of domesticated specimens, like the wild horses of the South American Pampas, but the real primitive wild type and the progenitor of the domesticated Three of these were shot in the Dzungarian Desert, just north of Guchen, after a long and difficult chase. The existence of wild camels was also corroborated, a herd having been pursued for a long way in the direction of Lob Nor; but unfortunately the travellers were unable to come up with them. A new species of moufflon was also secured. The richest harvest was obtained, however, in the domain of entomology, many thousands of specimens having been captured. The collections are con-tained in 66 boxes, and besides these 500 photographs have been taken. Among the more interesting geographical discoveries made is the exploration of the so-called desert lying south of Hami. MM. Grum-Grjimailo have found the northern part of this region consists of a mountainous tract ranging from 9,000 to 10,000 feet in height, and called the Tagueta Mountains. Southward of these mountains, and between them and Lob Nor, there lies a plain covered with vegetation—a sort of cultivable and inhabited steppe—called Lob, which is traversed by several frequented routes. This is an interesting indication of the probable locality of the former kingdom of Lob, and it will doubtless shed light on Baron von Richthofen's contention that the real Lob Nor lay to the north of the lake discovered by Prejevalsky in 1876. Another point of interest now brought to light is the existence of some important ruined cities near Dga, a town south Turfan, and the occurrence of a curious nationality of a ruddy type, the Uighurs, which appeared to be of ancient origin. MM. Grum-Grjimaïlo found another group of the same race north-west of Lake Koko-Nor.

The following letter of P. P. Rubens has been found in a collection lately bequeathed to the Department of Manuscripts in the British Museum:—

Molto Ill. Sig. mio osserv.

Per questa volta mi trouo si mal prouisto di nouità che non mi resta quasi altro da fare con V.S. che un nudo Complimento colle debite gracie per le sue curiosissime e verissime relacioni, ch'ella mi va dando Continuamente del stato di quel Regno por ch'io trouo per esperienza ch'el successo sempre corresponde alle Conjetture e giudicio de V.S., ch'ella fonda parte sopra la certa notitia ch'ella ha di negocij correnti e parte sopra la sua prudenza che gli fa antiuedere il futuro. In quanto a la Rochella io la stimo perduta senza rimedio, facciano pur gli Inglesi ogni sforzo io sono di parere che quante volte tentaranno quel soccorso toties in eundem scopulum Impirgent, colla lor Infamia e danno. Mi marauiglio che Il marchese di Mirabel non si vergogni di far le sue solite offerte sendo stato per il passato di si poco effetto che si potrebbe dir con raggione quello che si usa per prouerbio in Italia quando uno accetta quello che gli viene offerto leggiermente per Complimento voi guastate la Cortesia. L'Ingliterra e fra tanto serrato che si tiene per Judicio Infallibile che debba sortire qualche armata tanto piu che Il Re col Ducca di Buckingam furono in persona à Posmuyen a sollecitare L'essecutione. Qui stiamo con tedio aspeltando la venuta del Signor Marchese che s'inganna come gli altri nelle sue speranze trapasando la longessa di Spagna ogni sua e nostra aspettatione e pacienza, la Colera de gli Inglesi contra Spagnioli si e molto raffreddata foree per vedersi colla guerra di Francia in maggior bisbiglio che non pensauano, et per L'utile che tirarebbono del Commerçio. Ho trouato Il Conte Carlil secondo il suo solito più francese che spagniolo ma piechato sopra modo contra Ilios aut Illum potius qui nune

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penes vos rerum potitur. Qui si tratta di far un nouo Canale di questa Citta verso Lira et Herentaels col quale si assicurarebbe gran spacio di paese dalle Incursioni di nemici et Li leuaria a loro buona parte delle Contributioni che gli rendono assai buona Intrata. E Cosa Incredibile con quanto Emolumento le due Compagnie di Leuante e Ponente vadano ogni anno Ingrossando le lor flotte e rendendosi poco a poco Padroni del altro Hemisphero. Ho Inteso di buona parte pur in secreto et in gran Confidenza per un auiso certo che hanno scoperto Confidenza per un auiso certo che hanno scoperto ultra Tropicum versus Austrum un gran pacse per non dire nounm orbem, che sera una Cosa memorabile a gli nostri tempi ma sin adesso non abbiamo particolarità del modo come fu scoperto nè delle qualite del paese. E non auendo altro bacio a V.S. et al Signor suo fratello humilmente le mani et mi raccommando di vero cuore nella lor buona gracia.

Di V. Sig. molto Ill.

Servitor Affattusco.

Seruitor Affettuoso PIETRO PAUOLO RUBENS.

D'Anuersa il 29 di Giugno 1628.

Al Signor de Peirese [Peirese] rispondero per la via di Marsiglia (che mi par la piu breue e senza Incommodar V.S.) per gli nostri mercanti qui.

Though there is evidence of the very much earlier discovery of Australia, this vague mention by Rubens is interesting. The tone of the writer lends support to the allegation that the Dutch East India Company intentionally concealed the result of their explorations. The reference is probably to the discoveries of Pieter Nuyts in the previous year. The letter may have been addressed to P. Dupuy.

Mr. W. W. Rockhill is bringing out an en-Mr. W. W. Rockhill is bringing out an entirely revised edition of the narrative of his journey in Tibet (1888-9). He has derived much valuable material from Chinese and Tibetan works throwing light on the ethnography and geography of the country traversed, and in the appendix has given a number of translations (especially from the Mani Kambum) embodying Tibetan legendary lore.

#### ASTRONOMICAL NOTES.

THE planet Mercury will reach his position of greatest eastern elongation from the sun on the 18th prox., and as he will then be in the constellation Aries, with nearly 20° of north destellation Aries, with nearly 20 of notes ac-clination, he may be visible during a few evenings near that time shortly after sunset. Venus will continue to be a morning star throughout April, rising about 3 o'clock. Mars throughout April, rising about 3 o'clock. Mars will be visible in the early part of the night until the end of that month, in the constellation Taurus, passing a few degrees to the south of the Pleiades on the 16th. Jupiter, like Venus, is a morning star; he will be in close conjunction with her on the evening of the 7th prox. Saturn remains in Leo; he is on the meridian now about half past 10 o'clock in the evening, and by the end of April will be so at a quarter past 8 o'clock.

An interesting paper was communicated by Dr. Huggins to the last meeting of the Royal Society, in which Mr. Keeler gives the results of his recent observations of the spectrum of the great nebula in Orion at the Lick Observatory. He has succeeded in fixing with great accuracy the true posi-tion of the chief nebular line, and given the coup de grâce to Prof. Lockyer's theory of its coincidence with the magnesium fluting, very grave doubts with respect to which had, it will be remembered, been thrown by the observations of Dr. and Mrs. Huggins at Tulse Hill. No more striking proof could be given of the accuracy which characterizes Mr. Keeler's observations on the great nebula than the representation in them of the direction of the earth's orbital motion, which is such that he "would with some confidence waldstable to be a confidence with such that he "would with some confidence undertake to determine the month of the year by measuring the distance of the principal line from the lead line used in the comparison spectrum." Corrected for the effects of this motion, the wavelength of the principal line as measured at the Lick Observatory is  $\lambda 5006.22\pm0.014$ . Comparisons of the third nebular line with terrestrial

hydrogen show a displacement of the line towards the red of 0.28±0.026 tenth-metre, corresponding to a recession of the nebula from the sun of 10 7±10 miles per second. Allow-ing for this, the wave-length of the principal line, if determined by an observer at rest rela tively to the nebula, would be  $\lambda 5005.93$ , which is, therefore, the normal position of the chief nebular line. But the position of the magnesium fluting on the same scale is λ5006·36, or nessum fluting on the same scale is \$6006.36, or 0.43 tenth-metre below the normal position of the nebular line. "An interval of this magnitude," Mr. Keeler remarks, "is not only measurable with my apparatus, but noticeable at a glance in the telescope.....The observations," he concludes, "which have been made at Mount Hamilton demonstrate the incorrectness of the view that the chief nebular line is in any way connected with the magnesium fluting at  $\lambda 5006^{\circ}36$  for reasons which may be briefly summarized as follows: (1) The nebular line is 0.43 tenth-metre more refrangible than the lower edge of the magnesium fluting; (2) The nebular line has no resemblance to a fluting; (3) Flutings and lines of magnesium, which could not fail to appear at the same time with the fluting at λ5006.36, are entirely absent in nebular spectra."

We regret to notice the death of Mr. Henry Pratt, F.R.A.S., of Brighton.

#### SOCIETIES.

SOCIETIES.

ROYAL.—March 19.—Dr. J. Evans, Treasurer, in the chair.—The Right Hon. Lord Hannen was admitted into the Society.—The following papers were read: 'On the Uterine Villiform Papillæ of Pteroplatæa micrura, and their Relation to the Embryo, by Prof. J. Wood-Mason and Mr. A. Alcock,—'A New Test for Albumin and other Proteids,' by Prof. J. A. McWilliam,—'The Influence of Oxygen on the Formation of Ptomaines,' by Dr. W. Hunter,—'Some Measures for Young's Modulus for Crystals, &c.,' by Mr. A. Mallock,—and 'On the Chief Line in the Spectrum of the Nebulæ,' by Mr. J. E. Keeler.

GEOGRAPHICAL.—March 23.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Sir H. C. G. Montgomery, Bart., Messrs. R. Darlington, F. W. W. Howell, H. O. B. Ironside, M. Larken, and A. C. Meyjes.—The papers read were 'Travel and Ascents in the Basardjusi District, Daghestan,' by Mr. G. P. Baker,—and 'Notes on Exploration and Photography in the Caucasus in 1890,' by Mr. D. W. Freshfield.—Signor V. Sella's Caucasian photographs (1890 series) were on view. 1890 series) were on view.

Society of Antiquares.—March 19.—Dr. J. Evans, President, in the chair.—Mr. Kirby exhibited and described collotype facsimiles of four drawings of Winchester College, New College, &c., made about 1463.—Mr. Foster communicated a curious presentment against a vicar of Whaplode, Lincolnshire, in 1552.—Miss M. Stokes exhibited one hundred illustrations of the vestiges of Irish saints in Italy in the dark ages, and the Director read a paper by her on 'The Tombs of Columbanus and his Followers at Bobbio,' Attalus, Congal, Cummian, and others, whose names are given by Padre Rossetti in his catalogue of the followers of Columbanus, but in their Latin forms, the Irish equivalents to which are omitted. The tomb of Columbanus is a white marble sarcophagus, formerly surmounted by which are omitted. The tomb of Columbanus is a white marble sarcophagus, formerly surmounted by a marble recumbent statue of the saint, the front and sides of which were adorned with bas-reliefs illustrating events in the life of the saint. Among the interesting features in these bas-reliefs should be noted the book-satchel carried by St. Columbanus in the first, and the water-vessel presented by Gregory the Great to the saint at the consecration of his monastery in the central compartment. This In the first, and the water-vessel presented by Gregory the Great to the saint at the consecration of his monastery in the central compartment. This sarcophagus stands as an altar in the crypt of the old Lombardic church dedicated to the saint at Bobbio, while the tombs of those disciples who followed him from Ireland to Italy are ranged in the walls around that of their master. The sculptures on five of these sarcophagi offer fine examples of the interlaced work described by Canon Browne at the meeting of the Society held on February 19th as found in Italy at this period and before it, even in the time of imperial Rome. Such patterns were spoken of by Miss Margaret Stokes in her paper read upon the same occasion as gradually introduced with Christianity into Ireland, and there engrafted on a still more archaic form of Celtic art. Thus an Irish variety of such patterns sprang into life. The fact that there is no trace of such Irish individuality

in the decorations on the tombs of the Irish saints at Bobbio, that there is nothing to differentiate these designs from those that prevailed throughout Lombardy in the seventh century, goes far to prove that this style did not come from Ireland into Italy. at Bobblo, that there is nothing to differentiate these designs from those that prevailed throughout Lombardy in the seventh century, goes far to prove that this style did not come from Ireland into Italy. Whether, on the other hand, it reached the Irish shore borne directly from Lombardy by the passengers to and fro from Bobbio to its parent monastery in Bangor, co. Down, is yet matter for future research. The next monument described was the marble slab inscribed to the memory of Cummian, bishop in Ireland at the beginning of the eighth century. We learn from the epitaph itself that Liutprand (King of Lombardy from A.D. 720 to 761) had the monument executed of which this slab was the covering, the artist's name, Joannes Magister, being given at the foot. The inscription consists of nineteen lines, twelve of which are laudatory verses in hexameters, the remaining portion being a request for the saint's intercession. The knife of St. Columbanus, described by Mabillon in 1682 as well as by Fleming, is still preserved in the sacristy of the church. It is of iron, and has a rude horn handle. The wooden cup out of which the saint drank is also preserved, and in the year 1354 it was encircled by a band of silver, with an inscription stating that it had belonged to St. Columbanus. The bell of the saint is another relic, and it is known that on the occasion of the translation of the saint's relics to Pavia this bell was carried through the streets of that city at the head of the procession. The vessel brought by Pope Gregory the Great from Constantinople, and given by him to St. Columbanus at the consecration of his monastery, agrees in form with that which is represented in the bas-relief on the saint's tomb, and is said to have been one of the water vessels used at the wedding feast at Cana in Galilee. A silver bust representing the head of St. Columbanus completes the list of relics connected with this saint which are still preserved in the sacristy of his church at Bobbio.—Rev. Prof. Browne said he had now had the

British Archæological Association.—March 8.—Mr. J. W. Grover in the chair.—The progress of the arrangements for holding the annual congress at York was detailed.—The Mayor of Chester reported that the north wall of Chester, westward of the north gate, is being cleared of the sheds, &c., which obstructed its view, and that the earth accumulated at its base is being removed to a depth of 8 feet, revealing the Roman construction of the wall.—Mr. Loftus Brock exhibited a collection of Roman and mediæval articles found in Bath Street, City.—Mr. Oliver described some old houses in Three King Court, Minories, now demolished, and exhibited drawings.—Mr. E. Way produced several Roman remains found in Southwark during the last few days, among which was a small glass vossel containing quicksilver.—Mr. Barnett described a floriated consecration cross of fourteenth century date as one of the pillars of Carshalton Church.—Dr. Fryer read a paper on the composition of some date as one of the pillars of Carshalton Church.—Dr. Fryer read a paper on the composition of some Roman mortar found beneath a mosaic pavement which has been met with at Gloucester, and suggested that pozzolana from Italy or trass from Germany had been imported for use in its construction.—Mr. Davis referred to the opening of a portion of the same pavement several years ago.—Dr. Fryer also reported the discovery of the site of an ancient Benatura in the south porch of St. Mary Redcliffe.—Mr. Macmichael described a fine horn of curved form, which had been lent for exhibition by Mr. Syer Cuming.—A paper was read by Mr. C. H. Compton, in the absence of its author, Miss Russell, on the 'Acquisition of Lothian by Northumbria, probably a Suppressed Chapter of Bede, 'in which references to many ancient chronicles were produced and indications traced of former Roman and other early influences, notably those relating to St. Helen's cations traced of former Roman and other early influences, notably those relating to St. Helen's name in the dedication of churches, &c.—Mr. Macmichael then concluded his paper on the signs of the old traders of the City of London, in which interesting reference was made, among others, to the curious sign of the man loaded with mischief. This sign, supposed to be painted by Hogarth, is now in private possession at St. Albans.

NUMISMATIC.—March 19.—Dr. J. Evans, President, in the chair.—The Rev. G. C. Allen and Messrs. A. W. Dauglish and R. Serrure were elected Members.—Mr. L. A. Lawrence exhibited eight pennies of Cnut (Type VII. of Hawkins, Type £ of Hilde-

brand), with large quatrefoil on both sides, struck at Gloucester, Chester, and Exeter, exhibiting several small varieties in the field in front of the king's head not described in the text-books.—Mr. H. Montagu read a paper on the Durham pennies of Edward III. attributed to Bishops De Bury and Hatfield, in which he supported the old attributions in opposition to the views lately expressed by Dr. Evans. He adduced in support of his opinion the historical points affecting the question, the relative duration of the two episcopacies, the ordinances at weight, and the entries in the records.—A discussion followed, in which Mr. L. A. Lawrence, the Rev. G. F. Crowther, and the President took part. brand), with large quatrefoil on both sides, struck at

ZOOLOGICAL.—March 17.—Prof. G. B. Howes in the chair.—Mr. Sclater exhibited some horns, with scalps attached, of an antelope sent to him from Somali-Land, which he referred to the lately described Cervicapra clarkii of Mr. Oldfield Thomas; also two skins of the ounce (Felis uncia), and made some remarks on the geographical range of the ounce in Central Asia.—Papers were read: by Mr. A. S. Woodward, on some dermal plates of Homosteus from the Old Red Sandstone of Caithness, lately sent to him by Mr. D. Calder, of Thurso,—by Mr. G. A. Boulenger, on Simony's lizard (Lacerta simony:), from the large specimen lately living in the Society's gardens,—by Mr. W. F. Kirby, on a small collection of dragon-flies made in Ceylon, and containing examples of sixteen species, of which three appeared to be new to science,—and by Mr. O. Thomas, on the specimens of antelopes procured by Mr. T. W. H. Clarke in Somali-Land. The specimens were referred to eight species. One of these, already preliminarily described as Cervicapra clarkii, was now regarded as constituting a new generic form allied to the gazelles, and proposed to be called Ammodorcas clarkii.

HISTORICAL.—March 19.—Right Hon. Sir M. E. Grant Duff, President, in the Chair.—The Rev. G. Edmundson read a paper 'On Pieter Corneliszoon Hooft, the Dutch Historian and Poet.—A discussion

FOLK-LORE.—March 18.—Annual Meeting.—Mr. Gomme, Director, in the chair.—The officers and Council for the ensuing year were appointed, and the annual report of the Society's progress, the accounts, annual report of the Society's progress, the accounts, and balance-sheet were approved and adopted.—After the formal business the Chairman read a note on the proceedings of the Hungarian Society of Ethnography, which had devoted an evening to the history and work of the English Folk-lore Society.—Mr. Green exhibited a fine engraved portrait of Perrault, and moved a resolution, which was carried, that exhibitions of objects of interest should be arranged at the forthcoming congress.—Mr. A. Nutt read a note on the origin of Harlequin according to a recent French author.—Mr. J. Jacobs read a paper 'On Childe Rowland.' This story is mentioned by Shakspeare and by Peele in his drama of 'Old Wives' Tales,' while it existed in traditional form in Motherwell's time. As written down by Jamieson it is partly well's time. As written down by Jamieson it is partly in verse and partly in prose, and this indicates an early origin for its traditional form. Mr. Jacobs first in verse and partly in prose, and this indicates an early origin for its traditional form. Mr. Jacobs first analyzed the incidents of the story, and pointed out that (1) the anointment of the ears, finger-tips, &c., for the purpose of restoring to life the enchanted brothers, (2) the ceremony of widershins for gaining entrance to the fairy mound, (3) the youngest son being "childe" or heir, (4) the food taboo in fairyland, (5) the abode of the fairies in a mound or hillock, and (6) the beheading by the hero of the fairy shepherd, &c., were all customs which belong to primitive life. Dwelling upon the more significant details of the terraced mounds occupied by the fairies and upon the central idea of the story, Mr. Jacobs suggested that it might be interpreted as an idealized account of marriage by capture, the aborigines capturing a bride from the Aryan folk, and the recovery of her by her brothers. Studying the story as a story, Mr. Jacobs pointed out that there was nothing exactly parallel to it out of England, and concluded that in this story we have, perhaps, the oldest English folk-tale,—Mr. Nutt, Dr. Blind, Mr. Bourdillon, Mr. MacRitchie, Mr. Rainbird, and the Chairman took part in the discussion which followed.

#### MEETINGS FOR THE ENSUING WEEK.

Entomological, 7. Cymmrodorion, 8.—'The Proposed University for Wales,' Prof.

MED. Antomologicals, r. — The Proposed University for Wales, Prof. T. F. Roberts.
 T. F. Roberts.
 British Archaeological Association, 8.— Comparison of Prof. Roman Works in British and Italy, Dr. Phene.
 THUBS. Lineau, 8.— Variations in the Floral Symmetry of certain Research of Corollas, Mr. W. Bateson and Anna Bateson; 'Two New Genera of Orchits from the East Indies,' Mr. H. Riddey.
 Fat. Geologists' Association, 8.

#### Science Cossip.

At the monthly general meeting of the Zoological Society of London, held on Thursday, Zoological Society of London, held on Thursday, the 19th inst., it was announced that the Council had awarded the silver medal of the Society to Mrs. Edmonston, of Buness House, Unst, and to Mr. Robert Scott, of Melby, Mainland, both in the Shetland Islands, in con-sideration of the protection afforded by the families which they respectively represent to the great skua gull (Stercorarius catarrhactes). This bird, unrivalled for boldness, would long since have been exterminated in the island of Foula but for the exertions of the proprietor, the late Dr. Scott, and his son and successor; while in the more accessible Unst the Edmonston family had the greatest difficulty in pre-serving a few pairs. At Roeness (vulg. Rona's) Hill, on Mainland, the blame of the destruction of this species was thrown upon a deceased dealer; but it was said to be largely attributable to the officers and crew of a revenue cutter, who conducted themselves with a barbarity similar to that perpetrated by the Royal Engineers last year at Grassholm, for which five officers, from the colonel downwards, were fortunately convicted and fined. We congratulate the Zoological Society on the step which it has taken to reward preservers of our indigenous avifauna, and call attention to the fact that the medals are to be presented at the anniversary meeting on April 29th, when there will probably be a large attendance.

MR. HOWARD SAUNDERS writes :-

MR. HOWARD SAUNDERS writes:—
"The reviewer of Dr. Hamilton's 'Riverside
Naturalist' says (p. 380), 'It is almost certainly an
error of Mr. Seebohm's to assert that the bearded
titmouse (Calamophilus biarmicus) is still found in
Devonshire.' I believe that I was the authority for
Mr. Seebohm's statement, and I wish to say that not
merely was it true when made, but also that only two
years ago I saw birds and eggs from a locality in that
county which, as remarked in my 'Manual,' 'need
not be revealed to the exterminator.'"

Mr. PORTER has two ornithological works in

Mr. Porter has two ornithological works in preparation: a monograph on 'The Birds of Sussex,' by Mr. William Borrer, which will contain six coloured plates by J. G. Keulemans; and a second edition of the 'Coloured Figures of the Birds of the British Islands, issued by Lord Lilford.

#### FINE ARTS

THE INSTITUTE OF PAINTERS IN WATER COLOURS. (Second and Concluding Notice.)

THE best of the examples which were not included in our article last week may be disposed of briefly in the order of the Catalogue. Miss J. M. Dealy's W. L. Lewis, Esq. (No. 2), is a nice portrait.—Mr. C. J. Lewis has treated the "Fayre Silver Thames" (4) with some hardness, but the water is true and good in texture and colour. The shimmering light on the surface could not be better.—In Bibliomania (8) Mr. Kilburne is not at his best, although the kneeling damsel, who hands books to her father, is nicely designed and deftly drawn.—A better picture is Mr. T. A. Brown's Feeding Calves (15), a subject W. Hunt would have delighted in ; but the conventional chiaroscuro, hot and dark shadows are not like Hunt's. The calves are shadows are not like Hunt's. The calves are capital.—Mr. T. B. Wirgman ought not to have called his true and passionate design (30) by so absurd a title as *The Finish*. The handling is jejune and the coloration crude; in this the artist does himself injustice.—A very good drawing of *Notre Dame*, Paris, is M. J. Lessore's No. 33, painted in a low grey monotone, with grand outlines, and the houses admirably The perspective of the arch of delineated. the bridge in front is not beyond question.

—Mr. W. B. Wollen is at his best in the figure of a lancer en vedette in a snowstorm (49). Mr. Wollen is a capital military sketcher, and ought to attempt something

light on light yellow sands is well treated in Mr. H. Caffieri's Near Boulogne (57). -If somewhat conventional and chalky, Mr. —If somewhat conventional and enaky, MI. Wimperis's Haymaking (68) is broad and effective. The Reed Cutting (122) deserves the praise already given to his 'Haymaking.'—Sunny and broad is Mr. H. Hine's York Minster (71). The effect is poetical; the fiery flush on the towers of the great church works the works the foliage on the nearer quite marks the work; the foliage on the nearer walls is good.—Mr. E. G. Warren's pretty Bisham (98) is better than anything he has painted for many years.—The Highland Brae (100) of Mr. J. E. Backhouse is a fresh and brilliant picture of splendid sunlight, and most enjoyable is the modelling of a huge, rugged hillside.—In Mr. Stock's Temptation of Eve (111) Eve is a plump, voluptuous, model, whose form is treated with much cleverness: a difficult subject boldly attempted, and, so far as flesh painting goes, with considerable success.—Mr. Kilburne's Favourite (114), a success.—Mr. Kilburne's Favourite (114), a pretty girl attending to her pony, is neat, bright, and pleasing.—Mr. Earle's Faraglione Rocks, Capri (121), is marked by brightness, clear colours, and deft draughtsmanship, and the glassy sea is well painted.—The Wedding Dress (126) of Mr. Kilburne, though more ambitious and fuller of matter and incident, is not a better picture than his pretty 'Favourite' just named. Still it is sincere and accomplished. — Mr. Keeley Halswelle's treatment of Christchurch, Hants (152), is so hackneyed that it offends those who would willingly admire a clever painter. The work is artificial and weak. Critics will soon be compelled to bracket as hopeless mannerists Herr Heffner and his British counterpart.—Solid, firm, crisply drawn, and bright is Mr. R. P. Spiers's Clare College (156), an architectural subject excellently pencilled.—Bright, firm, and crisp is Mr. Y. King's Bosham (236).—Mr. E. Bale's In the Heart of France (232) is most delicate, warm, and soft.—The figures are weak and rather flat in Mr. C. Earle's In a Capri Garden (233), but the rendering of sunlight, especially of the shadows, is broad, luminous, and sympathetic.— Despite some questionable drawing, Her Portrait (238), by Mr. J. C. Dollman, is decidedly pleasing.—Miss K. Greenaway could not fail to charm us in a subject like that of An Old Farmhause (250), a corplex with foruses, although it house (250), a garden with figures, although it is a little flat, as her works often are.—Mr. C. E. Hern (a name new to us) has done well in Midnight, Mid-City, Midsummer (262), St. Paul's, the full moon rising behind the dome. It is a little artificial and scenic, but the shadow on the west front is excellently painted.—The Sand Castle (289) of Mr. G. Wetherbee has delicacy of tone and choice colouring.—The attractive, but thoroughly fallacious work Mr. H. Macallum calls the Gulf of Salerno (291), though it is bright and the sparkling sea seems faithful, is chiefly useful here as a foil to the solidity and learning of its antithesis and neighbour, Mr. W. L. Wyllie's 'Bay of Naples' (282), which we have already admired.—The bric-à-brac deftly painted and the expressive attitude and face in Miss G. D. Hammond's Sweet Lavender (297) would be thoroughly acceptable if the figure were less clumsy. Solid, warm, and clear, it is broad, strong, and simple in effect. Why are female artists often unjust to the charms of their sex?—For a painting of bric-à-brac commend us to Mr. J. Fulleylove's Armour at Warwick Castle (310).—We like much Mr. S. Lloyd's afterglow effect in Ramsgate (314) as seen from outside the harbour; and also his Bamborough Castle (342).—In Mr. J. A. Fitzgerald's Enchanted Oak (327) there are, as frequent with him, groups of pretty fairies in spirited attitudes.—The Old London Garden (328), a scene in the Temple, by Mr. P. Norman, charms the visitor by its skilful solidity and modesty.—Mr. H. Ryland's Summer is Ended (320) is charming the scene of t (330) is charming, neat, and warm.

more important than sketching .- Misty sun-

We must be content with naming Miss C. H. Spiers's On the Gipping (365); Mr. L. Block's group of old books, too often bound in brown, No. 372; Mrs. L. J. Price's bright and solid "What's o'clock?" (373); Mr. F. G. Cotman's pretty, sparkling, and true Winter Morning (413); Mr. H. A. Olivier's Back Canal, Venice (420), a vista of old palaces painted with sympathy; Mr. H. Hine's Great St. Mary's, Cambridge (431); Mr. W. H. Millais's crisp and clear Tay above Dunkeld (485); Mr. J. Finnemore's Thoughts of the Past (488), an old and needlessly ugly woman musing; Mr. S. Slocombe's Trio (510), two violins and a 'cello; Mr. A. M. Rossi's Sent to Bed (518), a naughty boy and his dog; Mr. W. H. Pike's The Military Market Boat (524), a Venetian flirtation, which ought to have been treated with more research, so spirited and true is it; Miss M. Chase's Bright Corner (553); Mr. J. Fraser's Shetland Landing (558); Mr. J. Knight's Highland scene called Lingering Mist (567), characteristic, but less mannered than usual; and Mr. B. W. Spiers's Search for the Will (635), an elaborate painting of a trunk and papers, without figures to make

THE GUELPH EXHIBITION. (Fifth and Concluding Notice.)

THE Gainsboroughs here are generally excellent, and they represent many noteworthy Among the best of those we men and women. have not noticed before is George, Viscount Sackville (No. 62), the much-abused Lord George Sackville of Minden, to whom Junius's Letters have been attributed. Fine harmonies of colour and tone are to be found in the blue-black velvet coat and white satin vest he wears and the dark ground, against which the fresh complexion stands out with exceptional brilliancy, contrasting with the dull colours of the drapery. In such bright carnations Gainsborough excelled Reynolds himself. Accordingly, his portraits require less light for their display, and they always engrave finely, except in the laborious "line manner." This thoin the laborious "line manner." This thoroughly characteristic portrait was exhibited at the British Institution in 1814, 1843, 1852, and 1859, and at the Portrait Exhibition, 1867. A Gainsborough which is more interesting as a portrait than as a picture is Mrs. M. A. Fitzherbert (85), a three-quarters-length, life-size figure. It is the well-known portrait, dis-tinguished by abundant powdered hair and the thoughtful, sad expression of her high-bred face. As she lived to be ninety-three years of age, it seems her troubles did not prevent her from attaining long life. We learn from Russell's portrait, engraved by Collyer, that this attitude of meditation was customary with the lady. The picture was at the Portrait Exhibition in 1868, and No. 10 at the Grosvenor Gallery in 1885. Although its veracity is unquestionable. it has not been engraved. The portrait of Anne, Countess of Chesterfield (99), a full-length, lifesize seated figure, is now the ghost of a lady who, according to Gainsborough, was an extremely slender and ghost-like lady. It charms us with the brilliance and beauty of its colour, although the almost complete disappearance of its carnations mars the harmony of its still lovely blue and white draperies. This lady is not to be confounded with her predecessor in the title (born Melusina Schulembourg), of whom, when she died in 1778, Walpole wrote: "She was not a girl when she came over with George I." This picture was at the Academy in 1887, and, with the portrait of the lady's husband, formerly belonged to Mr. E. J. Shirley. The portrait of George Canning when Young (110) in a Van Dyck dress charms every one by its animated air and beautiful harmonies of colour and tone. It belonged to the late Viscount Canning, and was exhibited at the British Institution in 1848, at Dublin in 1872, at the Academy in 1884, and the Grosvenor Gallery in 1885. As it must have been painted about 1787, it is one of the latest works of Gainsborough, who died August 2nd, 1788.

One of the most admired portraits here is the Queen's Anne Luttrell, afterwards Duchess of Cumberland (111), whom Gainsborough repeatedly painted; two portraits of her were at the Grosvenor Gallery, 1885. This is the full-length, life-size figure from Buckingham Palace. It justifies the description of Walpole, who disliked the lady: "She was pretty rather than handsome, and had more the air of a woman of pleasure than a woman of quality, though she was well made, was graceful, and unexceptionable in her character and behaviour. But there was something so bewitching in her languishing eyes, which she could animate to enchantment if she pleased, and her coquetry was so active, so varied, and vet so habitual, that it was difficult not to see through, and yet as difficult to resist it. She danced divinely." It is a fine picture, but not equal to Lord Wenlock's half length, which has often been exhibited—last as No. 97 at the Grosvenor in 1885. As the portrait before us was exhibited at the Academy in 1779, with the painter's whole length of the then Duchess of Gloucester (born Walpole, see No. 96 by Reynolds), and the lady wears ermine, the Catalogue originally erred in naming the subject as "afterwards Duchess of Cumberland"; she had been a duchess at least seven years before sitting for it to Gainsborough, who had already painted both her husbands. In passing we notice Earl Bathurst's portrait of William Gainsborough's Fifth Earl of Ches-Pitt (117). terfield (123) is the whole-length portrait in a scarlet hunting coat—one of the most brilliant and luminous Gainsboroughs of its kind, and, even for Gainsborough, rich in colour (the "pink" coat is perfection), and perfect in chiaroscuro. The sitter looks a typical English gentleman. Gainsborough, always successful with dogs with whom Reynolds always failed—was at his best with this fine one. This portrait was first seen as No. 112 at the Academy in 1778, with other whole lengths by the same hand of the Duchess of Devonshire (! the missing portrait), 'Mrs. C——,' and "a lady"; besides half lengths of 'Mr. Christie' (lately at Burlington House), 'Clara Heywood,' and 'Mrs. Dalrymple'; "A Lady, three quarters,' and two landscapes. Gainshoppud, rejected the fourth. landscapes. Gainsborough painted the fourth Earl of Chesterfield, the picture now at Cheve-The work before us was at the Academy in 1887. It may be profitably compared with the three-quarters-length portrait, a comparatively early Gainsborough, of Admiral Edward Vernon (125), the hero of Porto Bello, painted in the artist's broad, solid, and effective way, and at once attesting his great obligations and his immense superiority to the school of Hudson, under whose influence he had been educated. It is more like a good Highmore than a Gainsborough. It has not Highmore than a Gainsborough. It has not been exhibited before. The picture of "Mr. Vernon" which was at the Society of Artists' Exhibition in 1767 as "A gentleman" whole length by "Mr. Gainsborough," who was then living at Bath, whereas Thicknesse (see Fulcher's 'Gainsborough,' p. 45) saw the likeness before us at Ipswich some years earlier, and he called it "truly drawn, perfectly like, but stiffly painted, and worse coloured." The but stiffly painted, and worse coloured. admiral died in 1757, and this portrait was engraved in his lifetime by James McArdell. The fine whole-length figure of the luckless but gallant captain the Hon. Augustus John Hervey, afterwards third Earl of Bristol (165), is very interesting in comparison with the other Gainsborough, No. 98 at the Academy of this year, representing his relation 'John Augustus, Lord Hervey,' another sailor of note. The Hon. Augustus John married that wonderful woman Miss Chudleigh, the "Iphigenia" of a thousand satires, who became Duchess of Kingston. He does not look like a weak victim of a fair adventuress. His portrait was exhibited at the Society of Artists in April, 1768, as No. "60.

A sea officer, ditto," that is "whole length," the other Gainsborough being the Hon. Capt. Needham's likeness, which was No. 69 in the Grosvenor Gallery, 1885, and now belongs to Lord Kilmorev.

A sort of complement to Gainsborough's fine group of the sisters Eliza Anne and Maria Linley, afterwards Mrs. Sheridan and Mrs. Tickell, which is at Dulwich—a much over-praised picture—is the group of Miss Linley and her brother Thomas (167). The father of Thomas Linley became Sheridan's partner at Drury Lane. Sir Joshua painted Eliza Anne Linley, before her marriage, in the famous 'St. Cecilia'; and Gainsborough painted the above Thomas and his brother Samuel (who was a sailor), and their father Thomas, the manager, with amazing skill, the head of Samuel being completed, it is said, in three quarters of an hour. The group before us must charm every-body with its vivacity and spontaneity. Sir body with its vivacity and spontaneity. Sir Joshua himself never painted a boy better. This picture was at the British Institution in 1817 and 1859, and at the Portrait Exhibition, 1867. No. 240, James Quin, is the last of the Gainsboroughs on our notes, and the last of his works in the exhibition, except (1) Henry Frederick, Duke of Cumberland (309), the scapegrace whose bad grammar and vices immortalized him; (2) the Third Duke of Richmond (339), to whom artists ought to be grateful because in 1758 he en-deavoured to found, under Cipriani and Wilton, a school of art at Whitehall, the first of its kind in this country not promoted by the profession since that set up at Whitefriars in 1648 by Sir Balthazar Gerbier; and (3) the present Duke of Richmond's William Pitt (352). The portrait of 'Quin' is unfinished, and comes from Buckingham Palace. Besides the whole length belonging to the Duke of Cleveland, and now at Raby (it belonged, we think, to Wiltshire, the Bath carrier), which was exhibited at the Society of Artists in 1763, Gainsborough painted more than one portrait of Quin. This is not the best of them, but it shows the powerful brushplay of the painter.

The Children of George III. (67), by Copley, appears to one accustomed to look at Reynoldses and Gainsboroughs not a little spotty and almost as hard as a Zoffani. Yet the spirit of the design redeems this defect, although the composition is at once scattered and confused. Severally, the playful and animated figures are admirably designed and painted with rare skill, and, although the colour lacks the simplicity and massive character of a great master's, it is bright and clear. When new its freshness must have given a charm now marred by excess of varnish or lack of light in its accustomed place. The picture was No. 80 at the Academy, 1785, and No. 133 at Burlington House in 1881. finished sketch of it fetched 245 guineas at Lord Lyndhurst's sale, March 5th, 1864. bad picture, but a good and true portrait, is Lonsdale's Queen Caroline of Brunswick (74), rouged to the eyes and with her eyebrows painted. That the queen gave such a picture to her zealous supporters the Corporation of London indicates her complete lack of humour. The group of George IV. as Prince of Wales (76) shows the prince in armour attended by Pallas, who places a helmet on his head, while he is urged to war by another female, and a third female kneels at his feet, clasping his hand -a curious and not very intelligible allegory by Cosway, painted in oil with great spirit, wealth of tone, and warmth of colour. It was exhibited at the Academy in 1783 as 'Wisdom, Prudence, and Valour arming St. George,' and attracted a good deal of attention, including that of "Peter Pindar" in his 'Lyric Ode VI.':

Oh! Richard, thy St. George so brave, Wisdom and Prudence could not save From being foully murder'd, my good friend; Some weep to see the woeful figure; While others laugh, and many snigger, As if their mirth would never have an end. 91

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Prithee accept th' advice I give with sorrow—
Of poor St. George the useless armour borrow
To guard thy own poor corpse—don't be a mule—
Take it—een now thou 'rt like a hedgehog, quill'd
(Richard, I hope in God thou art not kill'd)
By the dire shafts of merclless ridicule.

Prithe give up, and save the paints and oil, And don't whole acres of good canvass spoil; Thou 'lt say, "Lord! many hundreds do like me!" Lord! so have fellows robb'd—nay, further, Hundred of villains have committed murther; But, Richard, are these precedents for thee?

Hoppner was fitter to paint in oil the Prince of Wales (see No. 79, the Marchioness of Lorne's half length in a hussar uniform) than Cosway, who, nevertheless, produced all the finest miniatures in water colour of his very liberal patron. The Hoppner is exceedingly clever and animated, but without the insight of Gainsborough or Reynolds. The Princess Charlotte (82), a rather coarse portrait, painted in 1815 by G. Dawe, has some pretty colour and the attitude is fine. It is one of several versions, of which the first is in the National Portrait Gallery. Romney's Margravine of Anspach (86) is a noble and graceful full-length, life-size figure, painted in 1797, and distinguished by the tasteful arrangement of the lofty plumes she wears, her statuesque air and carriage. Horace Walpole possessed an oval portrait of this celebrated beauty, likewise by Romney, and he addressed these verses to one or the other of the pictures:

Full many an artist has on canvass fix'd
All charms that Nature's pencil ever mix'd—
The witchery of Eyes, the Grace that tips
The inexpressible douceur of lips.
Romney alone in this fair image caught
Each Charm's expression and each Feature's thought;
And show'd how in their sweet assemblage sit
Taste, Spirit, Softness, Sentiment and Wit.

The anonymous Fox addressing the House of Commons (95) is a valuable and curious piece, of small artistic merit, but noteworthy on account of the portraits of statesmen it contains, including that of Fox in the Whig uniform of a blue coat with brass buttons, a yellow waistcoat of the well-known "bow-window" type, and knee breeches. Thus Reynolds often painted him. This picture is, of course, a compilation of many portraits, and-apart from the characteristic energy of the orator, whose habit of speaking with one fist extended is confirmed by countless caricatures by Gillray, Rowlandson, and others—acceptable on account of the effect of morning light stealing through the windows on the closely packed assembly. William Pitt as a Boy (105), lent by Lord Crawford, of which the artist is unnamed in the Catalogue, has been exhibited (R.A. 1878, No. 269) as a Romney, and can hardly be by any one else. It is a capital and spirited picture, to which we have already referred in connexion with the neighbouring Reynolds of the tenth Duke of Hamil-

Although it has greatly darkened, the Earl of Carlisle's Trial of the Governor of the Fleet Prison (127) is full of the spirit and technical character one expects in a vigorous study by Hogarth. Its history is beyond question, and being painted before 'A Harlot's Progress,' i.e., in the first half of 1729, it is doubly precious as an early specimen of his work. This or the larger picture was at the British Institution in 1814 and 1855. The Catalogue before us says No. 127 was a gift from Hogarth to Horace Walpole. According to Nichols, 'Hogarth,' iii. 90, the picture, a sketch for which was given to Walpole, was painted in 1729 for Sir A. Grant, of Monymusk, and became the property of Mr. S. Huggins, and, after his death, of the them Earl of Carlisle. Technically speaking, and as illustrating the history of art in this country, no works in this gallery are more interesting than Lord Ranfurly's two interiors with small whole-length figures, Nos. 101 and 121. The former is a portrait of Thomas Penn, second son of the founder of Pennsylvania; the latter represents, with charming naïveté, the Lady Juliana, born Fermor. Notwithstanding the expressive simplicity and that quaint sincerity which is innocent of any-

thing more artistic than the use of pure pigments and intense veracity of imitative handling, these portraits excite our attentive interest and respect for the honest and painstaking artist, if artist he can be called who painted what he saw with exemplary fidelity and unflinching care. The lady, who has evidently passed beyond that "certain age" which all her sex disdain, stands erect and prim in her ample and exquisitely painted muslin fichu, her best gown of white satin and stiff petti-coats extended on a monstrous hoop; these garments are exhaustively depicted to match the brilliancy of her clear and solid carnations, and the bright colours of the wall and sparse furniture of the chamber. Her figure is, so to say, flat against the wall, which is decorated with one of the paper hangings alluded to by Lady M. Wortley Montagu as among the novelties of the time. The very pattern on the wall is curious because it reproduces a well-known is curious because it reproduces a well-known Venetian design on stamped leather, for which more costly material the "new hangings" were intended to serve as a substitute, and to which they owe their still surviving name of "hangings." The antiquary should notice the panelled space over the fireplace, with a picture inserted in the middle; and observe the pseudo-Oriental style of the Delft ware on the mantelshelf and over the door of the room, as well as the mass of summer flowers tranding in a large wase under the yawning standing in a large vase under the yawning chimney from which the stove has been, as the custom was, removed when not in use. No. 101, though not so naïve as the picture of the lady, is equally well finished, from the pattern of Mr. Penn's brocaded coat of drab and silver to the silver buttons which are attached to that handsome garment.

Arabella Diana, Duchess of Dorset (135) (as to her plumes see the 'Life of Reynolds,' by Leslie and Taylor, i. 101), is one of Hoppner's best portraits, bright, solid, homogeneous, and full of light; it possesses an admirable coloration. The landscape is so charming as to be worthy of Sir Joshua himself, who excelled all his rivals in his backgrounds. It may be profitably compared with the Romney we have reserved for the purpose, being Admiral Sir C. Hardy (138), a noble picture, the bean ideal of an eighteenth century portrait, and, whether in its design, veracity, pure style and coloration, or handling, very nearly equal to Reynolds at his best. It was at the International Exhibition, 1862. From this portrait W. Dickinson made one of his best mezzotints and published it in 1781, the year after the admiral's sudden death at the Fountain Tayern at Portsmouth. He was the third Hardy of a line of admirals. We notice that in Hoppner's Duke of Wellington as Colonel of the 33rd Foot (156) that famous regiment then wore silver, and not gold lace. It is a good and spirited portrait. The fine portrait by Romney, here called Georgiana, Duchess of Devonshire (162), is not in the least like that famous dame, but very like Mrs. Fitzherbert, whom we believe it represents. The Catalogue, which says the gash across this picture was made by George IV., does not explain why that worthy defaced a portrait of the lovely duchess; it is conceivable that he damaged a likeness of the mistress he deserted.

Mr. Boyce's capital Wilkie, James Northcote, R.A. (185), brings us to a phase of portraiture quite distinct from that represented by any of the examples we have hitherto mentioned, in which the influence of Van Dyck ortheolder Dutch masters is manifest in every touch and every tint. The Wilkie is emphatically modern. Slight as it is, it is from the life, lifelike. Phillips's portrait of Sir Joseph Banks (189), belonging to the Royal Society, is renowned in the history of British engraving on account of Samuel Cousins's share (his earliest, 1822, achievement of the kind) in the plate S.W. Reynolds had undertaken. The print, which bears both their names, does more than justice to this picture. If Matthew Prior

(197), lent by the Stationers' Company, is a Kneller, it has suffered terribly in being "restored." The same must be said of E. Gibbon (198), by Reynolds, which hangs next to it. A far finer thing than No. 197 is Mr. Baker's Sir John Vanbrugh (199), one of the renowned Kit Cat series, in its original frame, and distinguished by its colour, character, and suave expression. The wretched imposture T. Chatterton (202) demands notice as an extreme instance of the sort. Whether the Pembroke College Thomas Gray (206) owes its disappointing character to the stupidity of the painter who executed it we cannot say. Although the first edition of the Catalogue does not say so, it is the work of Benjamin Wilson, who, with the aid of Mason, painted it from memory. It was engraved by Basire in 1775.

Even the childish incompetence of the artist, Miss Amelia Curran, failed not to preserve for us some of the inner spirit of the strange and not wholly beautiful face of Percy Bysshe Shelley (212), which has so many contradictory characteristics, feminine rather than masculine, and not a little that is elf-like and bewitching. Bad art as it is, this is rightly the portrait preferred; Finden's plate from it, prefixed to vol. i. of the four-volume edition of the 'Poetical Works,' 1839, does the picture injustice, and makes the poet look like an unintellectual and sentimental schoolgirl. Westall's Lord Byron (213) is another portrait of a great poet rightly preferred. That Byron's is melodramatic is no departure from the truth, while the painter excelled himself in so finely drawing the bard's sculpturesque features. Byron in at least one of his often changing moods admitted that, of the prodigious number of his portraits, he liked it best. was engraved by R. Graves, and lent to the Was engraved by R. Olaves, and lene to the Portrait Exhibition, 1868. Kneller's Sir Richard Steele (218), one of the Kit Cat series, is dear to all lovers of "Handsome Dick," whose fine humour "saw the fun of himself" so subtly and wisely, and is so happily shown in this master-It was engraved for Jacob Tonson by J. Faber the Younger as No. 31 in the Kit Cat vandergucht, Simon, and Vertue, severally; countless copies of their plates have been made by inferior hands. It is in the original made by interior hands. It is in the original frame, a circumstance noteworthy in other members of the same series. See M. Prior (197), Sir J. Vanbrugh (199), and W. Congreve (226). In the last portrait we seem to detect the gentle mockery of the satirist. The portrait of W. Covper (220), by Romney, is the very man to the life, with his irritability, refinement, and self-centred mood compact in one fine face. For a Romney the carnations are unusually rich in colour. S. Richardson (219), by Highmore, is capital, and, like all that artist's works, thoroughly trustworthy. We have already noticed the similarity of its technique to that of the early Gainsborough (No. 125) of Admiral Vernon. Phillips's S. T. Coleridge (227), a literary treasure, lent by Mr. Murray, is ably and sincerely, if not poetically painted.
It has often been engraved. The gentlemanly sincerity and genial graces of Kneller's above-named Kit Cat men should be compared with the smooth glozing air of Sir Thomas Lawrence's William Godwin (230), which has not a little of the adventurer and impostor, and betrays the sitter's very obvious intention to make the most of his "fine eyes." Somebody said it gave the ideal of a "beggingletter writer and humbug." How much of this was due to Lawrence, and how much to the "philosopher," it is not hard to say. Samuel Laurence's Leigh Hunt (232) bears the stamp of veracity on the face of it. It is much the

best portrait of the poet and essayist.

With this honest likeness our notes on the pictures in the Guelph Exhibition are exhausted. It is impossible for us to do more than call attention to the artistic and historical value

of the magnificent collections of miniatures, watches, relics, plate, prints, china, autographs, books, coins, medals, and what not, which fill the numerous vitrines before us. While acknowledging the liberality of the owners who have lent these things, and the industry, perhaps greater than their discretion, of those who collected them in such bewildering numbers that there is little left for another gathering, we cannot but feel, as in former cases, that the thing had been better done if judgment (to say nothing of a critical spirit) had controlled the energies of those officials to whom we owe so much delight as the Guelph Exhibition has

#### THE NATIONAL GALLERY. In a few days the attractions of the National

Gallery will be increased by the exhibition of the remaining three of the four Paolo Veroneses from Cobham Hall, one of which, with Tin-toretto's magnificent 'Nursing of Hercules,' has been, as our readers know (see Athen., August 16th, 1890, p. 232), before the public for some months. The whole four were formerly in the Orleans Collection; before then they belonged The whole four were formerly in the to Queen Christina, of Sweden. It is easy to imagine the magnificence of the salon the ceiling of which the Veroneses originally adorned. In respect to composition, colour, action, characteristic, bold and large draughtsmanship, they exhibit the decorative genius of that artist almost at its highest pitch. They were all engraved in Crozat, and form capital illustrations of that passion for moral allegory which during the sixteenth century prevailed even more in Italy than elsewhere. could be shown on a ceiling, with proper surroundings of gold, draperies, and furniture, their superb qualities would astonish us all. They are absolutely uninjured. They were at the Academy in 1877, at Manchester in 1857. As we gave a somewhat full account of them when we spoke of the Tintoretto, it will not be needful to say more than that they represent a sequence of subjects. We give their old unsuitable names, but Sir F. Burton may find better titles for them. Until the allegories are explained it is not possible to put these pictures in their proper order. The first is 'L'Amour Heureux,' in which Cupid conducts a warrior to Fame or Fortune seated on a great stone orb placed at the entrance of a magnificent building; she is about to crown him with a wreath; he is accompanied, or led, by a beautiful damsel in rich attire, who makes an obeisance to the bestower of the laurel; an amorino guides her with a golden chain. 'L'Infidélité' the public already knows. 'Le Refidelité ' the public already knows. 'Le Respect' shows Cupid conducting towards a naked, sleeping Venus a warrior, who is held back by an older man. The champion seems indifferent to Venus's charms, or unwilling to encounter temptation. He wears a quasi-Roman costume of rich golden tints. 'Le Dégout' shows Cupid chastizing with his bow a man who lies prostrate, and over whose body the tiny god strides; two females are hurrying towards our left, one of whom carries an ermine, the wellknown emblem of chastity; her younger companion is an exuberant beauty of the Venetian type, who looks with indignation at the prostrate offender. Besides these treasures students will find in the gallery two fine halflength, life-size portraits of a lady and a gentleman by Cornelius Jonson van Ceulen, a famous painter not hitherto represented there. These exceptionally warm and luminous examples are considerably above the standard of his work. They are the gifts of the widow of Mr. Zouch Troughton. No. 1320 represents a middle-aged Dutch gentleman in three-quarters view wearing a plain white falling collar. His name, "Antonius Veen," or "Voon," is written above the head. The lady whose portrait is No. 1321 was evidently the wife of the above. She wears a most elaborate white lace collar, and

the expression on her by no means beautiful features is sedate and homely. Her name, "Cornelia Remoens," is written above her head. The Claude lately bought at Christie's, and entitled 'Landscape and View in Rome,' a work of much to recognition in the control of the cornel in the control of the cornel in the work of much topographical interest, is numbered 1319, and will accompany the abovenamed works to its place in the gallery.

Messes. Christie, Manson & Woods sold on the 20th and 21st inst. the following, from various collections. Drawings: W. Bennett, Glen Nevis, 81l. C. N. Hemy, The Little Trawler, 65l. Pictures: C. Fielding, View of the Isle of Staffa from the South, 44ll. T. Faed, An Ayrshire Lassie, 150t. B. Riviere, "The Lion is come up from his Thicket," 110t.; Necessity the Mother of Invention, 120l. T. Webster, Waiting for the Bone, 115l. J. T. Linnell, The Coast of Devon, 162l. E. Douglas, A Highland Hearth, 23ll. T. S. Cooper, Marsh Meadows, with cows, evening, 1942. J. F. Herring, sen., The Straw Yard, winter, 1012. D. Maclise, The Meeting of Robin Hood and D. Machse, the Meeting of Robin Hood and Richard Cœur de Lion in the Forest, 107l. J. F. Herring, H. Bright, and T. Faed, The Village Farm, 241l. W. Van Aelst, A Dead Cock, Partridges, and Implements of the Chase, 158l. Sculpture: M. Noble. Meg and her Fawn, on Siena marble pedestal, 107l. M. Gérôme's Le Roi Candaule was sold in

Paris on the 10th inst. for 12,000 fr.

#### Jine-Art Cossip.

Mr. Hook will send to the Royal Academy four new works: (1) a Dutch river scene represented in the mood of Cuyp, in its subject similar to his, and of even greater warmth, clearness, and depth of colour; (2) a sea-coast view of surpassing brilliance; (3) a view of a Cornish bay just before a cloudy sundown; and (4) that likeness of himself to which we have already alluded as executed by invitation for the famous collection in the Uffizi of portraits of artists painted by themselves. The Dutch picture is named 'Willing Helpers, Fishing Station on the Maas.' The smooth river is flowing rapidly between low meadows of a rich and vivid green, turbid with its load of earthy matter and shining like slightly tar-nished silver. It is high tide, and the water encroaches on the grass. The bright pale sky is charged with whitish clouds, very soft and warm, and extending from side to side like thin veils and quite indefinite in form. On our right a young mother and her little boy are vigorously towing a fishing-boat, a man on board of which, armed with an oar, is keeping the light craft from grounding on the bank. The woman, with the tow-line over her shoulder, stoops to her work; the equally willing boy tugs at his rope, and as they step along their heavy sabots splash in the flooded grass. At the further bank a line of similar boats are moored, and, on the meadow there, a number of picturesque salmon nets, shaped like English eel-traps, are, each on the edge of its huge hoop, standing to dry in the air. Groups of brick buildings and trees complete the prospect on that side. Apart from the figures, the charms of this work lie in the beautiful colour of the resplendent river and the treatment of the long low line of the distant land seen beyond the water. Here the horizon is marked by trees, a tower, and a house or two. Overhead is one of Mr. Hook's best skies. The sea-coast view is styled 'Summer Pleasures,' with the motto, "On the beached margent of the sea." It will charm all by its brilliant and varied, full and jewel-like colour, the splendour of its sunlight, the wonderful purity and intensity of its local tints, their vividness and their subtle harmony. The title is due to the young woman who sits on a rock in the front of the picture beside a

pool the retreating tide has left, in which, enjoying its coolness, she dips her bare feet, while her charge, a naked child, kneels in the water and plays with a wreath of tangled weeds. A little within the "margent of the sea," where the white ripples break on the sand, a ship's boat has been left aground; a lad sits in her and waits the return of the tide or the coming of his comrade from the shore. Hook never painted a better sea than this, so rich is it in varied and pure blues and emeraldlike greens, in the deeper parts resembling a sapphire in colour, here showing the white sand of the bottom through its clearness, there of the palest turquoise and grey. In the mid-distance some fishing-boats rock at their anchors, and their black hulls add force of contrast to the varied splendour of the colours of the sea, to the sky with its enormous band of cumuli resting on the horizon, its lighter clouds floating in the higher regions of the air, as well as to the spaces between them, through which the cerulean firmament is seen. In the third picture we look from the edge of a lofty meadow while twilight gathers slowly upon a little Cornish bay, its bronze-black cliffs and heavily breaking waves, which combine to make a noble picture, The view is westwards over the sea, on which the sun's broad track lies so dazzlingly bright that all the rest of the scene seems obscure, while the eye, catching the greater masses only, takes no account of the details. This track extends to the dark low promontory which encloses the bay, and beyond which we again see its splendid line stretched across the outer ocean to the utmost horizon, where bars of flushed clouds, interspersed with silver, grey, and gold, are all lustrous, but most subtly subdued to harmonize with the still more powerful sheen upon the sea. Mr. Hook, who has a whimsical way of refusing to "wear his heart upon his sleeve," has declined to let the title of this work indicate its pathos. Accordingly he styles it 'Hit, not Bagged,' because, just on the margin of the field where we are supposed to be stand-ing, a sportsman, whose still smoking gun lies by his side, stoops over the edge of the cliff and tries to reach the wounded rabbit which has taken refuge there. The portrait is a life-size, rather more than half-length figure, standing in three-quarters view to our left, the light coming from our right, while the face, turned partly over the shoulder, is nearly in front view, and the artist appears to be suddenly looking up with observant eyes, as if in the act of sketching in a book which is in the left hand, a port-crayon being in the right. The artist is bareheaded, and his thick grey beard and bright, pure flesh tell with great force in the picture, and are helped by the dark velvet. coat of rich green. It is a capital likeness, full of animation and character. These pictures will not be shown privately to Mr. Hook's friends this year.

MR. ALMA TADEMA will send to the Academy a brilliant and richly coloured picture of two figures of about half life size, i.e., much larger than he usually paints. The scene is the interior of a sumptuous chamber with a beautifully decorated floor and walls, where on a couch of splendid embroideries and draperies of lovely colour a baby, who has half freed himself from his wraps, lies, and, with hand outstretched to em-brace his fair young mother leaning over him, laughs with delight. His expression and action are charmingly energetic, and so spontaneous that his every limb is instinct with life. The matron's figure is even better. Her whole air is graceful and full of joy. Her face, admirably painted with a firm, learned, and solid touch, is a fine piece of modelling, and an instance of finish of the best kind. Her hands and arms deserve equal praise, while the artist never painted better draperies than those she wears. At her feet lie a mass of papers and a bright ribbon, whose colour is, At her feet lie a mass apart from the flesh, the highest note in the

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chromatic scheme of a work which, while all will enjoy it, none can fail to admire. With the above the painter will send to the Academy that life-size portrait of the Chief Secretary for Ireland which we have already described. He will be a contributor to the New Gallery.

THE Royal Academy will, as usual, be opened to the public on the first Monday (4th) of May. The New Gallery will be opened to the public on the same day as the Academy. The Salon in the Champs Elysées will, as before, be opened to the public on Friday, May 1st, and closed on the 20th of June; the New Salon in the Champ de Mars will be opened on Friday, May 15th, and closed on the 10th of July. In the former salon the suppression of universal suffrage for the election of the jurors, and the reduction to 1,800 of the number of the pictures admitted, will doubtless produce marked effects. In Paris a good deal of curiosity is felt about them. The divisions, or at least some of them, between the salles are to be removed, so as to create long galleries; the drawings will be hung, not at the extreme end of the exhibition, but in the Grande Salle 21; a Grand Salon de Repos will be provided.

SIR JOHN MILLAIS will send to the New Gallery a most vigorous life-size, three quarters-length portrait of Mrs. Wertheimer, standing in three-quarters view to our right. Her head is slightly raised in a characteristic attitude, while her eyes look to the front and a little downwards. The lady wears a dinner dress of red inclining to orange, which suits her rich complexion of white and red; its large folds accord with her tall and well-developed figure, and with its colour the abundant, very warm white lace worn on the shoulders and bust is in choice harmony. This portrait is at least as fine and well finished as those of Mrs. J. Chamberlain and Mrs. Gibbs, to which we referred a fortnight ago.

With much regret we learn that Mr. Hardwick has resigned the post of treasurer to the Artists' General Benevolent Institution and the Artists' Orphan Fund, which with great profit to those societies and honour to himself he has held during many years.

Mr. F. Madox Brown's 'Last of England,' which last week we were happy to state has been bought for the Art Gallery of Birmingham, was, we are informed, shown previously to its first public appearance in London at the International Exhibition, 1862, to which we have referred. Thus it was at Liverpool in 1856; at a small semi-private exhibition held in Russell Place, Fitzroy Square, in 1857; at Edinburgh in 1860. After this came the International, and the painter's collection of his works held in Piccadilly, 1865. It was begun in 1852, and, to ensure veracity in the lighting and local colours, painted for the most part in the open air on dull days, the flesh on cold days.

The forthcoming number of the Archaeological Journal will contain some 'Notes on some Museums in Galicia and Transylvania,' by Mr. F. Haverfield; a notice of 'A Rare Civil War Tract,' by Mr. F. A. Hyett; a paper on 'The Monumental Brasses of Gloucestershire,' by Mr. C. T. Davis; one on 'Pigeon Houses in Herefordshire and Gower,' by Mr. A. Watkins; and one on 'Bells: their Origin, Uses, and Inscriptions,' by Mr. J. J. Doherty; a résumé of the 'Parochial Accounts, St. Neots, Cornwall,' by the late General Sir H. Lefroy; an essay on 'The Heraldry of the Cumberland Statesmen,' by Mr. R. S. Ferguson; and some 'Notes on the Ancient Encaustic Tiles in Tewkesbury Abbey.'

Mr. WILLIAM ANDERSON, F.R.C.S., has been elected Professor of Anatomy at the Royal Academy.

THE third and last room of the Susa Gallery at the Louvre will be opened to the public at

Easter. It will contain portions of a frieze of animals discovered by M. Dieulafoy in the ruins of the Apadana, which from their position had evidently been built in the walls of a later building. The bas-relief is unglazed, and from indications on the surface was probably painted. The execution and modelling are most masterly. The frieze may date from the period of Darius I. The room will contain other interesting relics of the Achæmenian epoch, and a small collection of fragments of pottery of the Mohammedan era. One or two pieces are similar in style to the pottery found at Braminmabad, now in the British Museum, which is anterior to the eleventh century A.D. A carefully executed model of the Apadana will occupy the centre of the room. This valuable attempt at restoration of a celebrated historical monument implies a rare union of artistic talent and the capacity for archæological research seldom found in combina-The reproduction of the frieze of the Archers of the Guard, presented by the Louvre to South Kensington Museum, will be sent to London next week. The text of the remaining volumes of M. Dieulafoy's 'Les Fouilles de Suse' is nearly completed, and awaits only the production of the chromo-lithographs which will illustrate the work.

The exhibition of the Société des Artistes Indépendants at the Pavillon of the Ville de Paris opened last Saturday. The Independents are naturally all impressionists, and represent the same views of life. There are the same dingy studio interiors containing the painter and an untidy female of extreme plainness of countenance and consumptive physique. There are interiors of drinking bars and cafés, and scenes of the circus. The landscapes are crude in execution and glaring in colour. A branch of the sect are styled pointillistes, the pigments being applied by them in small dabs of positive colours. These gentlemen affect frames of vivid puce and such like tints. Altogether the exhibition has a crazy, topsy-turvy appearance, strongly suggestive of Hanwell and Colney Hatch.

#### MUSIC

#### THE WEEK.

St. James's Hall.—Philharmonic Concerts. Crystal Palace.—Saturday Concerts. St. James's Hall.—The Popular Concerts.

Musicians may remember that in 1875 the directors of the Alexandra Palace, at that time an important musical centre, offered a prize of twenty guineas for the composition of a symphony. We believe that about thirty works were sent in, and the choice of the adjudicators, the late Sir George Macfarren and Herr Joachim, fell upon a Symphony in D minor by Mr. F. W. Davenport, which was duly performed under the direction of Mr. Weist Hill. Those who were present indulged in curious speculations as to the artistic merits of the unsuccessful works, among which was an example in a minor by Mr. Charles E. Stephens. This was revised by the composer two years later, but it did not succeed in gaining a hearing until last year, when Mr. Stockley brought it forward at one of his orchestral concerts in Birmingham. It was received with great warmth, and, being accepted by the directors of the Philharmonic Society, was performed at the second concert on Thursday last week. Those who are acquainted with the compositions of Mr. Stephens will, of course, have no difficulty in comprehending that his symphony is written on strictly conservative lines. It shows the influence of the

older masters, and betrays no leaning whatever towards the style of the modern symphonic school, of which Brahms may be said to be the leading exponent. The opening allegro moderato is extremely vigorous, and the somewhat brusque principal subject is nicely contrasted with the flowing and tuneful second theme. There is a considerable amount of fugal and contrapuntal writing, but the movement is so clearly constructed that it is perfectly easy to follow at a first hearing. The adagio, which is in the orthodox subdominant key of the relative major, is thoroughly Mozartian, the principal subject, indeed, being suggestive of a theme in 'Don Giovanni.' In the minuet, which has two trios, we return to the vigorous style of the opening movement. The interest is chiefly sustained by the strings, Mr. Stephens giving the wind instruments little more than the task of filling up the harmonies. The finale is entitled 'Il Carnovale,' and is naturally in the style of a tarantelle. Here, again, the composer indulges his fondness for imitative passages, with which are contrasted, however, a very lively theme which might have proceeded from the pen of Auber. Mr. Stephens conducted his symphony with spirit, and it was received with much favour, he being twice recalled to the platferm. The other purely orchestral items in the programme were Berlioz's overture 'Le Carnaval Romain' and Beethoven's 'Egmont,' both of which were finely played under Mr. Cowen's direction. Schumann's Introduction and Allegro Appassionato for piano and orchestra, Op. 92, a beautiful work, which is too seldom heard, received a careful interpretation as to the solo part by Mr. Leonard Borwick; and M. Hollman gave a most expressive rendering of Max Bruch's melody for violoncello and orchestra 'Kol Nidrei.' The vocalist was Madame Valda, who was commendable alike in Mendelssohn's scena 'Infelice' and in the aria "Täglich eilen wir in Fluge" from Rubinstein's opera 'The Demon.

In November, 1889, we announced the production at Christiania of a setting of three scenes of Björnson's drama 'Olav Trygvason' by Grieg. The play deals with the efforts of Olav to convert the Nor-wegians to Christianity, but the scenes set by Grieg take place in an ancient Norse temple, and consist of appeals to the Scandinavian deities to assert their power and destroy the would-be reformer. In the first and second the music is highly melodramatic and picturesquely scored, though for the most part sombre in tone, with many passages thoroughly characteristic of the composer's more serious manner; the third, however, is lighter in tone, and greatly resembles Grieg's 'Scandinavian Dances.' The frequent repetitions, some of which might well be omitted in concertroom performance, in accordance with the composer's own suggestion in the score, cause this portion of the work to become somewhat monotonous. On the whole, however, it is worthy of the composer, and the excellent performance at the Crystal Palace last Saturday was received with much applause. M. Ysayë appeared for the first time at Sydenham on this occasion, and gave a splendid interpretation of Wieniawski's Violin Concerto in Dminor, a very showy work

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dedicated by the composer to Senor Sarasate. The principal vocalists at this concert were Madame Emily Squire and Mr. W. H. Brereton, the former obtaining applause for her artistic rendering of Mozart's aria "Non piu di fiori" from 'Titus.' The programme also included Wagner's Overture to 'Rienzi,' Saint-Saëns's symphonic poem 'Le Rouet d'Omphale,' and a movement from Verdi's ballet 'The Four Seasons.'

We must take another opportunity of estimating the ability of Miss Adelina de Lara, the young pianist who appeared at the Popular Concert last Saturday. She is understood to be a pupil of Madame Schumann, and will doubtless be heard again next season in more important works than the two pieces of Chopin which she played on the present occasion. The concerted works at this concert were Mozart's Quintet in a minor and Beethoven's Trio in a flat, Op. 70, No. 2. Familiar solos were contributed by Mlle. Eibenschütz and Herr Joachim, both being encored; and Miss Marguerite Hall added songs by Schubert, Henschel, and Goring Thomas.

The last concert of the season took place on Monday evening, the programme being less elaborate than usual on such occasions. A pleasing Serenata in p for two violoncellos, with piano accompaniment, by Signor Piatti, was brought forward for the first time. It consists of an introduction in three short sections, leading to a graceful andantino, the phraseology of which is purely Italian. piece is unpretentious, but it is refined and melodious, and, as interpreted by the composer and Mr. Whitehouse, it made a favourable impression. Brahms's new Quintet in G, Op. 111, unquestionably grows upon the hearer, especially as to the first and last movements. If not one of his most strikingly original, it is certainly one of his most masterly works, and on this occasion it created its full effect, the performance being far finer than before, the executants having become familiarized with the music. Herr Joachim, who was in splendid form, played four of Brahms's 'Hungarian Dances,' and was twice encored. Miss Liza Lehmann introduced a tasteful new song, 'Printemps d'Avril'; and a fine performance of Schumann's Quintet in E flat, Op. 44, with Miss Fanny Davies at the key-board, brought the concert to a conclusion. In glancing backwards through the programmes of the season we note the total neglect of English music, songs, of course, excepted, and the comparative neglect of the classics of the pianoforte, in spite of a superabundance of pianists. Not one of the sonatas of Schubert and Weber has been performed at the evening concerts. If in ignoring these masters Mr. Chappell is merely deferring to the wishes of his subscribers, we can only lament their wretched lack of taste.

#### Musical Cossip.

Mr. Augustus Harris announces in the journal of which he has become the proprietor that it is not his intention to issue any detailed prospectus of his arrangements for the coming opera season. In place thereof he gives a simple list of artists engaged and works to be performed. Among the latter, in addition to those we mentioned last week, are Halévy's 'La Juive,' Gounod's 'Mireille,' Beethoven's 'Fidelio,' Flotow's 'Martha,' Gounod's 'Philémon et Baucis,' and

Massenet's 'Manon.' It is probable that the choice of some of these is due to the wishes of Mr. Harris's supporters rather than to any supposition on his part that they will prove successful with the general public. The season will open on Monday week with 'Orfeo,' of course with the sisters Ravogli; and on the following night the American soprano Miss Eames will make her debut as Marguerite in 'Faust.' MM. de Reszke will appear for the first time this season on Wednesday, the 15th, in 'Lohengrin.'

The arrangements for the forthcoming Handel Festival on June 19th, 22nd, 24th, and 26th are now practically complete, and, of course, in several respects they are identical with those of former years. As regards the programme, variations are only possible on the Selection Day, and we are glad to note that an adequate proportion of novelty will be included in this scheme. Handelian musicians will be pleased to hear four numbers from the 'Chandos Anthems,' especially the chorus "O come let us sing," which is in the composer's finest manner; also the overtures to 'Semele' and 'Giustino,' and selections from 'Berenice' and the 'Water Music.' Popular portions of 'Acis and Galatea,' 'Jephthah,' 'Samson,' and 'Solomon,' as well as the Organ Concerto in F, No. 4—somewhat oddly styled its composer's grandest—will be repeated, in deference to general desire. The leading vocalists engaged are Mesdames Albani, Macintyre, Emily Squire, Nordica, Marian McKenzie, and Belle Cole, and Messrs. Lloyd, McGuckin, Santley, Bererton, and Bridson. Mr. Manns will, of course, conduct, and Mr. W. T. Best will be solo organist.

It is a pity that the Wind Instrument Chamber Music Society confines itself to semi-private performances, as its programmes are always interesting and should be made available to the general public. At the penultimate concert of the present season, given as usual in the Royal Academy Concert Room, on Friday last week, Raff's so-called Sinfonietta in F, Op. 188, for octet of wood wind and horns, a work of considerable interest, was presented; also Beethoven's Octet in E flat, Op. 103, the original of the better-known String Quintet, Op. 4; and a fairly effective Septet in F for piano and wind, by Mr. W. G. Cusins.

A HIGHLY successful orchestral concert was given by the students of the Royal Academy of Music in St. James's Hall on Friday afternoon last week. More than usual promise was evinced by two of the vocalists who appeared, Miss Margaret Ormerod and Mr. John Walters, the former a soprano and the latter a baritone. The first movement from Brahms's very difficult double concerto for violin and violoncello was, on the whole, well played by Messrs. Gerald and Herbert Walenn, and excellent technique was displayed by Miss Kate Goodson and Miss Margaret Moss, both pianists of considerable promise. The choir, under the direction of Dr. Mackenzie, sang the "Tantum ergo" and "Offertorium" of Schubert, which were brought forward for the first time at the last concert of the Bach Choir.

An agreeable miscellaneous concert was given by the Earl and Countess of Aberdeen, at 27, Grosvenor Square, in aid of the funds of the Society for Prevention of Cruelty to Children, on the same afternoon. Among the artists who assisted were Madame Fanny Moody, Mlle. Janotha, M. Eugène Oudin, Mr. Plunket Greene, and M. Ysayë.

MISS DORA BRIGHT gave a pianoforte recital on Monday afternoon at the Princes' Hall, and displayed careful manipulation, if only moderate power and versatility of manner, in Bach's Partita in B flat, No. 1, Scarlatti's 'Cat's' Fugue, Mendelssohn's Variations Sérieuses, Grieg's 'Humoresken,' Op. 6, and other items by Mozart, Chopin, Moszkowski, and Mr. Walter Macfarren.

At a concert to be held in Chester on Thursday next, April 2nd, in aid of the building fund of the Grosvenor Museum there, a performance will take place on "the recorders," a curious and almost unique set of four old flutes belonging to the Chester Archæological Society. Dr. Bridge, the cathedral organist, has written a symphony for these instruments, which, although well known in Shakspeare's time, and mentioned by him, are now quite obsolete.

CONCERTS, &c., NEXT WEEK.

Mon. Mr. William Carter's Heliday Concert, 8, Albert Hail.

Crystal Palace Concert, 3.

#### DRAMA

#### Dramatic Cossip.

An unprecedentedly large number of theatres have been closed during the whole or a portion of this week. The list is headed by the Lyceum, which reopens to-night with 'The Bells.' Holiday at the Criterion extends over the whole of the present week and the coming Monday and Tuesday. The Globe reopened on Wednesday; and the Avenue opens to-night. The Princess's, the Vaudeville, the Olympic, and Terry's have remained closed during the week.

'IT'S NEVER TOO LATE TO MEND,' with Mr. Charles Warner as Tom Robinson, will be the next piece at Drury Lane.

Mr. W. H. Griffiths, a manager of some experience, will, it is understood, shortly reopen the Shaftesbury.

Mr. Wilson Barrett in England and Mr. Willard in America are credited with the intention of producing Ibsen's 'Pillars of Society.' 'Hedda Gabler' will meanwhile be produced on April 13th at the Vaudeville, for the first time in England, under the joint management of Miss Marion Lea and Miss Elizabeth Robins, and will be played five times. This will, it is said, constitute the first instance of two ladies associated in a management.

Between the termination of the present season at the Lyceum and the appearance of the Daly Company in September important structural alterations, including the provision of new exits, will be made in the theatre.

OUR DOCTORS,' a three-act farce by Sir Randal H. Roberts and Mr. Joseph Mackay, produced on Tuesday afternoon at Terry's Theatre, is an old-fashioned and invertebrate piece, with no claim whatever upon attention.

Mr. Lawrence Barrett, who died of pneumonia in New York on the 20th inst., was more popular in America than in England. He was not devoid of ability, but had most of the defects of the tragic school to which he belonged.

DURING the ensuing Säcularfeier of the Court Theatre at Weimar the following performances will take place: on May 4th and 5th, Parts I. and II. of 'Faust' respectively; on May 6th 'Gunloed,' the posthumous opera of P. Cornelius, the composer of the 'Barbier von Bagdad'; on May 7th Iffland's 'Jäger,' with Goethe's prologue, first performed May 7th, 1791; on May 8th Paul Heyse's new play, 'Die schlimmen Brüder,' mentioned by us on January 10th; and on May 9th and 10th Schiller's trilogy 'Wallenstein.' The annual meeting of the Goethe Gesellschaft will this time be held on May 8th, when Prof. Valentin, of Frankfort, will deliver a discourse on the 'Classische Walpurgisnacht.'

To Correspondents.—T. S.—F. J. G.—received.
No notice will be taken of anonymous communications.

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